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The E Ticket®

" COLLECTING THEME PARK MEMORIES "

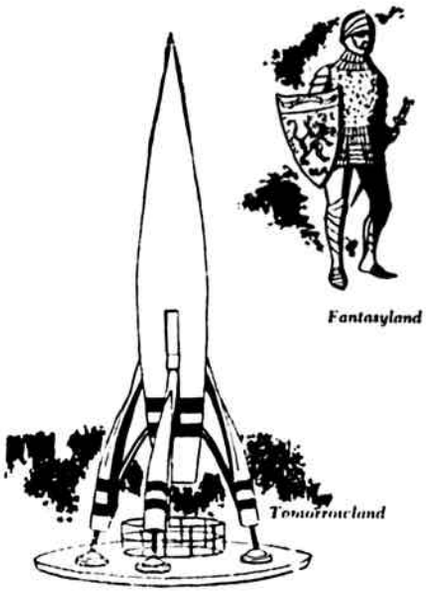
Disneyland's MARK TWAIN

J. Janzen

WALLY BOAG *tells of Frontierland*

Main Gate

Welcome ... welcome to Issue #15 of The "E"Ticket. Join us, this issue, for a voyage around Disneyland's Rivers of America on an original Disneyland attraction, the legendary **Mark Twain** riverboat. One of the very first rides conceived and designed for Disneyland, and one of the earliest and most enduring of the images at Walt Disney's Magic Kingdom ... the **Mark Twain** is not much different now than on its first trip along the river, way back on Opening Day. You'll find her and many other early attractions located on this issue's very special Explorer's Map of Frontierland ... drawn from a circa 1960 perspective.



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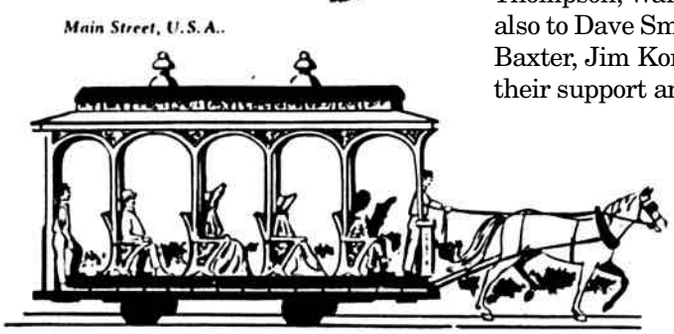
Frontierland is explored further in this issue's conversation with another Disneyland legend, Wally Boag, who was recruited by Walt Disney to headline his vaudeville Revue at the **Golden Horseshoe Saloon**. Wally shares many wonderful memories of Walt, his years on stage as Pecos Bill, and an intriguing variety of other experiences within the Disney organization.

It's no secret that we here at The "E" Ticket are collectors of Disneyland memorabilia. Many of you who are actively acquiring all things Disneyland have been asking for more information on this growing segment of Disneyana. We've dug out some of our stuff, checked with other enthusiasts and responded, this issue, with *Disneyland in Three Dimensions* ... an illustrated guide to the Tru-Vue and View Master stereo packets produced as souvenirs of Disneyland in the first thirty years.

We were saddened to hear of the passing of our friend Harper Goff, who died peacefully at his Palm Springs home on March 3rd. His imaginative illustrations helped shape many major motion pictures and his work on the Disney theme parks has been enjoyed by millions. His designs and ideas for the classic Disney adventure *20,000 Leagues Under The Sea*, will be remembered as long as people thrill to see the jagged prow of the Nautilus speeding through the water toward the wooden warship ahead. Harper helped us with a recent issue, sharing his memories of Walt Disney and Disneyland. We are honored to have known him.



The substantial collection of vintage Frontierland photographs which illustrate the pages of this issue were assembled with the help of Larry Nikolai, Jim Keeline, Brett Thompson, Wally Boag and Renie Bardeau. Our most sincere thanks to them, and also to Dave Smith, Rose Motzko, Steve Brattman, Bob Gurr, David Mumford, Tony Baxter, Jim Korkis, Roberta Brubaker, Dave White and Ray Wallace. Examples of their support and direction, ideas, facts and memories can be found throughout the issue. And we'll never forget our recent visits with Wally and Ellen Boag. Wally offered up a wealth of memories of our favorite theme park from his uniquely Frontierland perspective, and he's more hilarious than ever. We sat in his living room, laughing and enjoying ourselves, and later realized that our memories of his **Golden Horseshoe** performances had assumed a new and very personal meaning to us. Thanks, Wally.

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The "E"Ticket is now published between 3 and 4 times a year ... a new and more aggressive release schedule intended to both placate and stimulate our readership, who otherwise may become somnambulant. Subscriptions are $22 for 4 issues, postpaid. You may obtain a sample issue by sending a check in the amount of $6 ($5 plus $1 postage/handling) to:

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Wally Boag and the cast of the Golden Horseshoe Revue hold the record for the longest running stage show of all time. They've been featured in many Disney and other publications, and this July 13, 1980 edition of GRIT is a good example. Wally Boag, in character as the Traveling Salesman (who just got off a stagecoach from Chicago ...), is smiling because he knows what he's got in his carpetbag.

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WALLY BOAG
TELLS OF FRONTIERLAND

When Disneyland opened, Frontierland's earliest attractions included the Mark Twain riverboat, a selection of wagon rides ... and a rootin', shootin', Way Out West variety show in the Golden Horseshoe Saloon. Wally Boag opened the Golden Horseshoe Revue in July 1955, and for 27 years he thrilled full-house audiences with his hilarious carpetbag comedy as the Traveling Salesman, and with wild-eyed gun-play as Slue Foot Sue's boyfriend, Pecos Bill. These Golden Horseshoe performances are favorite memories to countless Disneyland visitors.

In December 1992, we visited Wally and his lovely wife, Ellen. He shared with us the story of his career, and how the Golden Horseshoe Revue came to be. We soon realized how much Frontierland history is woven throughout this tale of the Golden Horseshoe. Wally's other Disneyland performances in Frontierland and elsewhere at the Park, and his work for WED and the Disney Studios, may surprise you. Here is the interview with Wally Boag ... his memories of the Revue, of that early Frontierland, and of the creative opportunities offered to him by Walt Disney over the years ...

THE "E" TICKET: Your performances, and the record-breaking run of the **Golden Horseshoe Revue**, has received a lot of coverage in magazines over the years, Wally. We'd like to hear about your earlier career and how it led to your work at Disneyland.

WALLY BOAG: Well, it all started when I was born in Portland,Oregon, because I wanted to be near my mother ... My mother put me in dancing school (at the Paramount Theatre) learning tap and acrobatic dancing, and I started in a vaudeville dance team when I was about 12. That's how I got started in show business. That was the time of Fred Astaire and Ginger Rogers, and Shirley Temple. I loved it, and I'm still a "hoofer" today.

I worked in various nightclubs up and down the West Coast, and I think I was 19 when I won an amateur contest. My prize was an agent ... and they sent me to Hollywood. I learned some more steps and I did my first tour with the "Paramount Follies of 1939." Then I got a job as "Bilge Bug the Cabin Boy" at the Old Pirate's Den, in Hollywood. We dressed as pirates and we would tour the room, and put on a show. One fellow, named "Bull Whip" because of his act, taught me how to make a balloon animal ... and I made more money than my salary doing balloon animals for tips.

My first good break was when my agent (Mark Leddy) booked me into the Blue Angel in New York. I owned one set of "tails" and a lot of balloons. I'd do fifteen minutes of balloon animals, like a horse and jockey, or a big mess of balloons that would become four animals (for four people) after I used my scissors on them. Walter Winchell, in his New York column, once said "Orchids to Wally Boag," which was his way of saying a performance was really great. In '43, I went in for an induction physical, and they said my feet were so flat that I was 4F ... and at that time I was dancing myself silly five times a day! Later I joined the USO, performing in Greenland and Iceland ... and I had turned my balloon act into a lesson in inflation. I always finished my act with eccentric dancing, with high kicks like Ray Bolger, and I started doing a lot of physical comedy.

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THE "E"TICKET: How did you first meet Walt Disney, and come to work at Disneyland?

WALLY BOAG: Well, Donald Novis, who was in the original show, worked with me in Australia for over a year. When we got back we stayed in touch and two years later, in 1955, he called me up. He said he was talking to Walt Disney who was going to open up a "little park" out in Anaheim and there was going to be a "soda pop show"... he was looking for a comic. I went to the Studio and they sent me out to this empty set with just a piano player and a chair. Walt was sitting on the chair and he said, "Donald says you're pretty funny ... let's see what you've got." So I had this bag, with a ventriloquist's doll, and I did the balloon routine, and the bagpipes (a routine I picked up in Edinburgh in 1947).

I finished with my dancing, and in those days (at the age of 34) I could do a flip-flop and a back flip and end with a bow. That's how I got the job. On July 4th I signed a two week contract, and we opened on the 17th. Walt booked Donald Novis (who already knew every song an Irish tenor could sing) and myself with 10 solid minutes of vaudeville, already proven. He signed a girl singer who looked the part, and four Can-Can girls for the two dancing numbers. That was the show, with no extra writing except the special material for the girl. Walt was right there and he auditioned everybody. Walt's idea was to have this 1871 Wild West vaudeville show with the Traveling Salesman comic and Pecos Bill, an Irish tenor and the dancing girls. We just went to Western Costume and got our outfits.

At home with Wally Boag. Here he shares some of the mementos from his years at the Golden Horseshoe. His "Boag-alloons"kit,once sold at the Park, his ventriloquist's dummy and carpetbag, and the first Wally Boag window from Main Street at Disneyland.

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The first show we did in the **Golden Horseshoe** ... I think it was two days before the Park opened ... was for Walt's wedding anniversary. That was our premier show, and there were quite a few important people in the audience ... Hedda Hopper and Irene Dunn were there. It was mostly a dress rehearsal, but it was our first show as far as I'm concerned.

The first singer was Judy Marsh, and later we found Betty Taylor, a wonderful gal who used to sing with the Sons of the Pioneers. We put her in the show and when Walt came to see the show he just fell in love with her. That cast, when we got together with Fulton Burley and Betty Taylor, stayed together for many years ... we played so well. My first two week contract turned into twenty seven years.

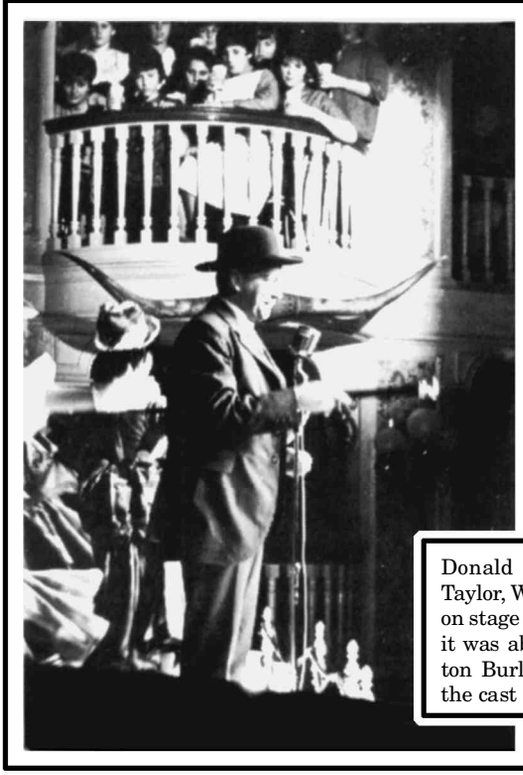
THE "E" TICKET: The **Golden Horseshoe** program still seems so real to us ...

WALLY BOAG: The show stayed pretty much the same ... some of the songs were changed. It started with the orchestra's overture, then the four girls came out with the opening number: "Welcome to the Golden Horseshoe, so glad you came in ..." and then the orchestra would say, "I love my wife but oh, you kid!" Then they'd say, "And here she is, Miss Slue Foot Sue." Betty Taylor would come out and sing her number. "Hello everybody, we're mighty glad to see you, here at the **Golden Horseshoe**." She stayed on and sang *A Lady Has To Mind Her P's and Q's* and *Looking For A Big City Beau*, which was an audience participation song that brought down the house.

Then she'd introduce Fulton Burley and he'd do his song, with comedy. For years Donald Novis did *Beautiful Dreamer* and later, Fulton would do *Caroline* as a production number, or *Clancy Lowered The Boom* as comedy. Then there was an "umbrella number" which later was the *Police Gazette*.

THE "E" TICKET: How did you develop your characters, the Traveling Salesman, and Pecos Bill?

WALLY BOAG: Charlie La Verne, the pianist in



Donald Novis, Betty Taylor, Wally Boag pose on stage ... the Revue as it was about 1959. Fulton Burley (left) joined the cast in the 1960s.

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the band, helped develop the Traveling Salesman bit. It was basically just a suit in stripes and checks, the derby and the carpetbag. I think I've had about twelve of those bags ... I've still got two of them upstairs. I'd do the "What's in the bag?" routine. Inside were things like the rubber chicken, the Niagara Falls card deck and a gun that I'd pull out and shoot for effect. For almost 25 years the carpetbag had the Pepsi-Cola: "Here it is folks. Guaranteed to prevent warts, cure insomnia, lift up those fallen arches and make your mother-in-law look like Gina Lollobrigida ..." Then, with a drumroll: "PEPSI-COLA" and I'd slide the bottle out the bottom of the sock.

Pecos Bill didn't get the chaps until after about 10 years. I created the Pecos Bill character myself, because they just handed us the song. The Roy Rogers film that

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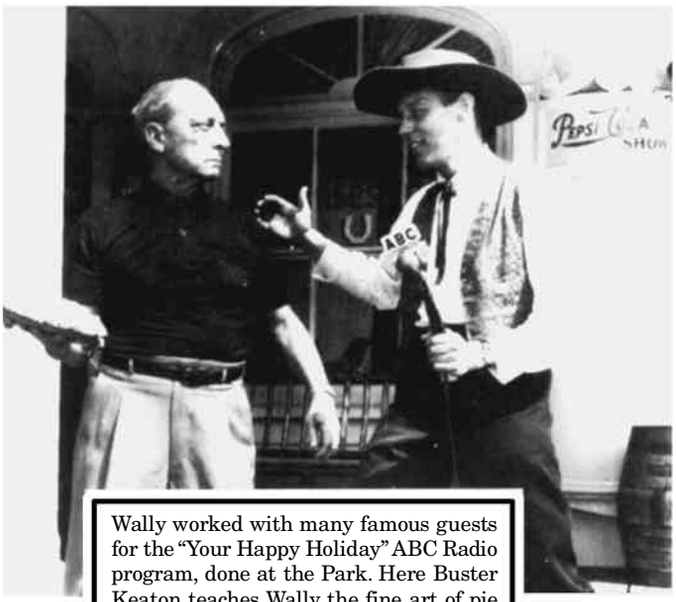
featured Pecos Bill was one of Disney's best western cartoons, and he wanted it to be **Slue-Foot Sue's Golden Horseshoe Revue**. This was part of how everything at Disneyland connected in some way to the Disney films. Pecos Bill was a great character.

THE "E" TICKET: We can still hear those thunderous pistols, and see those flying teeth. How many beans would you have in your mouth at any given time?



Wally worked with many famous guests for the "Your Happy Holiday" ABC Radio program, done at the Park. Here Buster Keaton teaches Wally the fine art of pie throwing. The photo below records a moment, outside the Horseshoe, when a visiting band came to town.

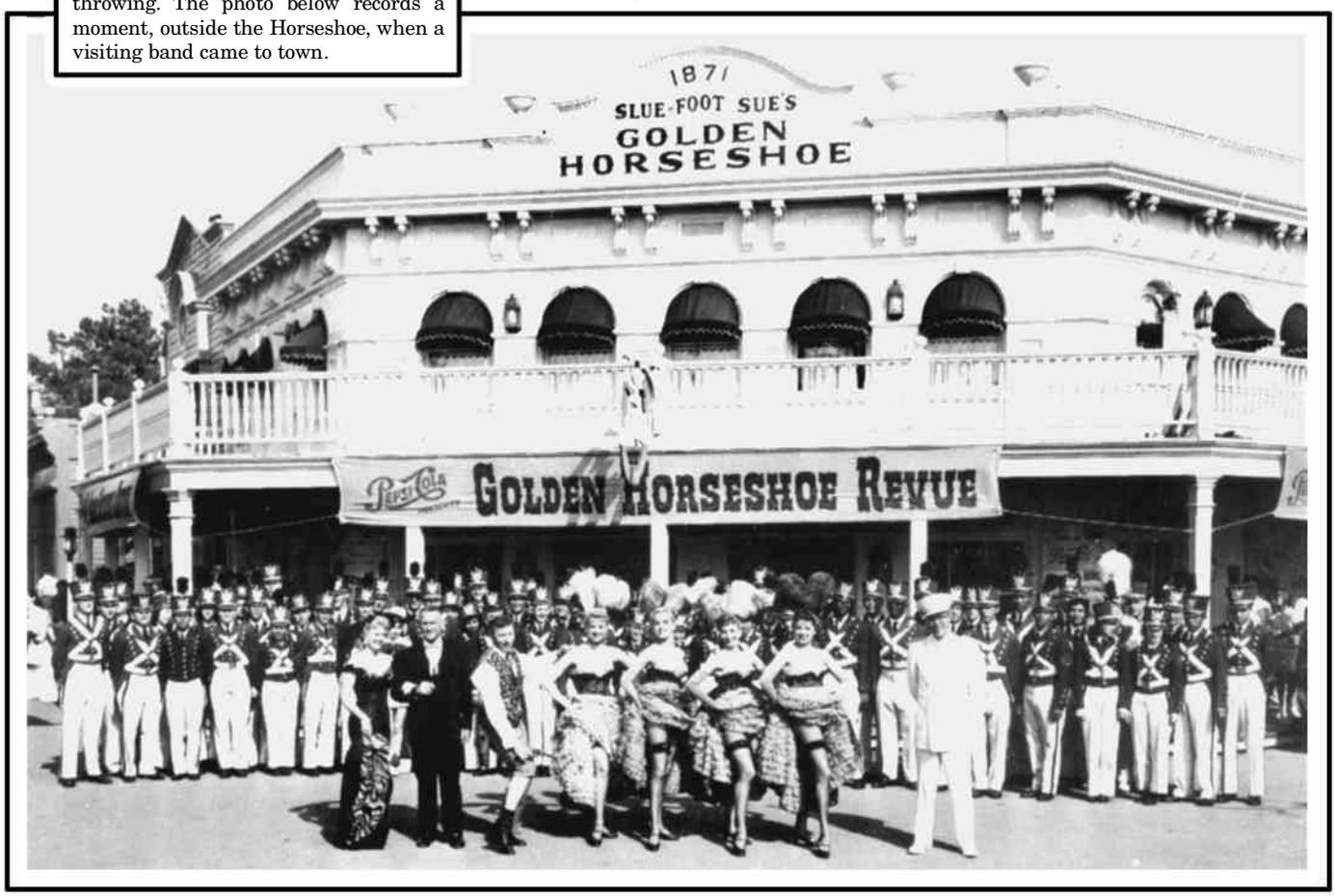
WALLY BOAG: I don't know ... I'd just put in a handful. I never really counted them.

THE "E" TICKET: Did you ever choke on them? Did you spit them out or toss them out with your tongue somehow?

WALLY BOAG: No ... you get them caught in your teeth ... I'm not sure. In 1953 I was working at the Las Palmas Theatre here, in a show called *That's Life* that played for about six months. In one of the scenes there were some gangsters and I got hit in the mouth, knocked over, and when I came up I spit out about 8 or 10 big lima beans. In 1955, when I was rehearsing for the Revue, I said, "Hey ... I've got a routine for that." I switched to some baby limas and it went on forever. At first I just spit a few, and in a few months I had reached my capacity.

THE "E"TICKET: There used to be a lot of entertainment outside the **Golden Horseshoe**, like the gunfights ...

WALLY BOAG: When I started doing Pecos Bill I had never handled a six-shooter in my life. There was this wonderful Indian ... I don't remember his name ... who came out and taught me "gun-slinging" and some "holster bits." I started walking around Frontierland, still in character with my guns on, between shows. There was this fellow we called Lucky Laredo (his name really was Laredo) who was hired by the company that first provided Park security. He had his own Sheriff wardrobe, with boots and



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hat, and he looked great. He was kind of shy, and I said, "Here's some blank cartridges ... when you're walking down, I'm going to come out and make a ruckus." We'd start and I'd say, "I've been looking for ya, Marshall," and we'd start shooting. I'd do a pratfall and roll over, and he'd come pick me up and take me off to jail. Jail was just a door over there, with nothing on the other side.

I'd never handled a gun before, and when we started doing fast draws, I used to get fancy and pull the trigger before I'd drawn the gun, and blow out the bottom of my trouser leg. I'd be just peppered with black powder and they started calling me the "Tetanus Kid" because I had to run over and get a tetanus shot and then run over to wardrobe and get a new pair of trousers.

About the third time we did it, Walt was walking over from Aunt Jemima's and he said, "That's fun ... why don't you keep it in?" After that, whenever I felt like it I'd go out and cause a ruckus, and I loved it because it was like playing Cowboys and Indians. There was a guy named Black Bart with a beard and moustache, and we gave him a gun, too. He'd go around and make faces and pose with people for pictures. But poor Lucky ... he wasn't an actor and he'd get so embarrassed.

THE "E"TICKET: So you are the one who originated the gunfights in Frontierland?

WALLY BOAG: Yeah, I did. And I started the bit with the mattress up over the hamburger joint. I went up that ladder and got shot off the roof. I'd come up and take a bow and then the Marshall would shoot my hair off. We did that for a while, and then we thought of this routine where Black Bart and I would steal a bag of money from the **Golden Horseshoe** and the Marshall would chase us down. We'd get on the steam trains and ride all the way around the Park walking up and down the old closed coaches. Then we'd get caught and put in jail when we got back to Frontierland. We finally put up a sign that said "Jail" over that doorway. I was playing and I had fun. After about a year, someone I'd never seen before came along with a clipboard and said, "By the way, we have you scheduled for a gunfight here at 1:30 and one at 4:10" – so I never did another gunfight. For me to do five shows a day in the **Golden Horseshoe** and then come out and "kibitz"around was one thing, but the fun was gone. At that point they hired gunfighters. They did eight or ten fights a day, on schedule, and that was fine. That was their job.

THE "E" TICKET: All this was during the late '50s, during the heyday of Westerns on television.

WALLY BOAG: Well, yes it was. And one of the biggest laughs I ever got for at least six months was when I'd sing part of the Davy Crockett song ... "Davy, Davy Crockett, King of the Wild Frontier," hold up a coon-skin cap from my bag and say, "This will NEVER sell ..." and throw the cap away. Fess Parker and Buddy Ebsen were there, and I know we did Zorro shows quite often. Guy Williams used to come out and appear as Zorro. I think all those guys ... Elfego Baca and Texas John Slaughter ... they all came out at one time or another.

"Nobody sleeps while I'm on!" The Traveling Salesman, about 1973.

THE "E" TICKET: Are there some other things that happened in the **Golden Horseshoe** that really stand out for you?

WALLY BOAG: Well, Walt called me up, about three months after we started. He said, "ABC wants a radio show, five days a week, from 11:00 to 11:25 every morning. I want you and Donald Novis to host it." The show was called *Your Happy Holiday* and had guest stars like Bing Crosby or Groucho Marx every day. I emceed the show and we'd have a family who won a key to the Magic Kingdom. We recorded these shows between performances and we'd push a different "land" every day, with the **Carousel** or something in the background.

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zette covers. So the show stayed the way it was. They did talk about the fact that they couldn't hear the lyrics to the Pecos Bill song ... and I said, "Well, if you tell the audience not to laugh so much ..."

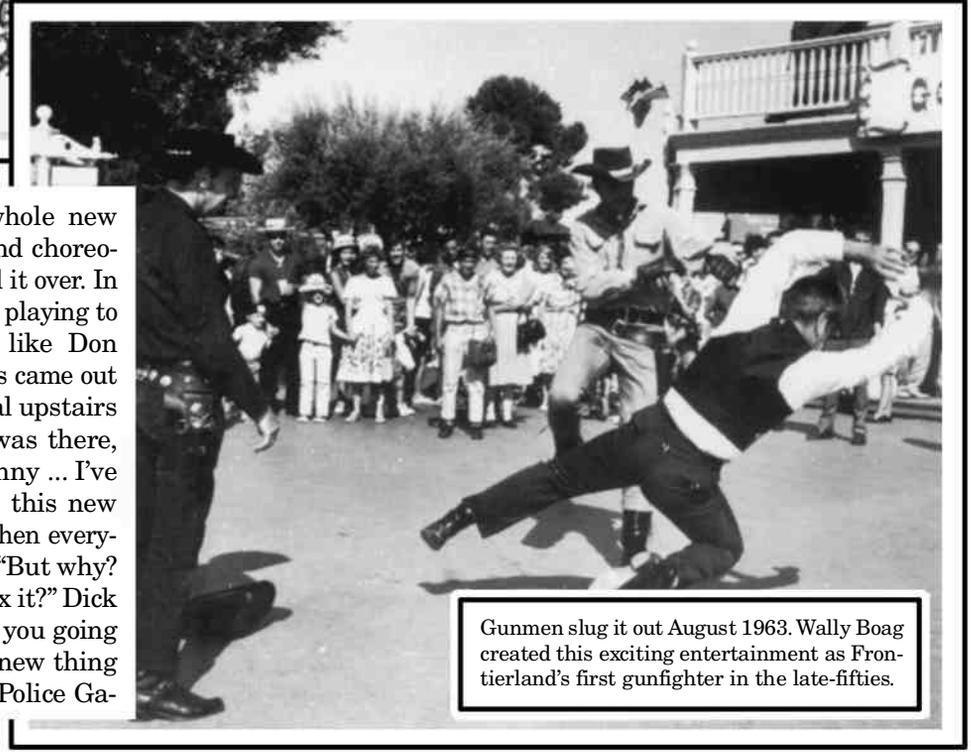
THE "E" TICKET: You mentioned you worked with Ward Kimball a lot. Was this with his *Firehouse Five Plus Two* dixieland band?

WALLY BOAG: Well, the band played in Disneyland a lot, and they played in the **Horseshoe** sometimes. I think it was in my second year at the Park that I got a call from Walt and he said, "I want you to work at WED (now Walt Disney Imagineering) as a writer ... we'll pay you for it." So I was on double salary at that point. I wrote a lot of stuff ... jokes and things ... for the **Enchanted Tiki Room**.

THE "E" TICKET: Were you a voice for that attraction?

WALLY BOAG: Yeah, I'm Jose: ... (squawk) ... "Buenos dias Señors and Señoritas ... stop talking while I'm squawking." That's still my voice in there, and Fulton Burley is the Irishman. The **Tiki Room** was originally going to be a Chinese restaurant. The

In 1965, they wanted to write a whole new **Revue**, period. They hired writers and choreographers, so we rehearsed it and talked it over. In the meantime, the original **Revue** was playing to packed houses every show. People like Don Tatum and Card Walker ... all the brass came out while we auditioned this new material upstairs in the dressing rooms. Dick Nunis was there, and so was Ward Kimball. He's so funny ... I've worked with Ward a lot. We did all this new stuff, the dialogue and the songs, and then everyone left. Later, they called and asked, "But why? If it isn't broke, why do you want to fix it?" Dick Nunis said, "Hey, no way ... what are you going to do, take out Pecos Bill?" The only new thing they liked was the number with the Police Ga-



Gunmen slug it out August 1963. Wally Boag created this exciting entertainment as Frontierland's first gunfighter in the late-fifties.

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first thing that they worked on was a Mandarin, and a couple of comedy dragons on each side, talking and ad libbing. Walt decided that he didn't want a restaurant. He wanted something that would turn over a little faster and be more fun all the way around. With the **Tiki Room**, I thought, "Gee, they're never going to do this ..." And all of a sudden we did the reading and Walt said, "O.K., let's do it tomorrow." The next day we got all the people together and we started taping.

I put together a spiel for the parrot that we used to have where people crossed the bridge into Adventureland outside the **Tiki Room**. Jose did everything ... impressions and so forth, but the best thing it did was to stop traffic. They had to get rid of it. In Florida they've got it about forty feet back and Jose does a whole show, all day long. I did a lot of ideas for the **Haunted Mansion**, too, working with the people who were involved with it.

THE "E" TICKET: It sounds like you were expanding your work for Disney beyond the Park itself.

WALLY BOAG: Walt was great about calling me up and saying, "I've got an idea ... listen to this." One morning he called me and said, "I've got a picture here ... this guy invents something called Flubber ... he gets some on the heel of his shoe ... and I want you to come out and do a dance for a test, as if you had Flubber on." I went to the Studio and did the test, and it turned out that I did all of the stuntwork for both pictures, *The Absent Minded Professor* and *Son of Flubber*. That's me doing all the jumping around, and I handled all the people doing the flying, like the basketball game. I supervised all of that. Mainly I handled Keenan Wynn, and he was concerned about the jumping. I did most of the single stuff myself, and I wore a special mask with his features ... but as he jumps higher and higher, he still had to do close-ups and that's a tough thing to do. In fact, I broke my wrist during *Son of Flubber*.

I had a couple words of dialogue in *The Love Bug*, from a car window ... "What are you, from L.A. or something?" ... and I still get residuals for that. In the meantime, I was still doing five shows a day at the **Golden Horseshoe**.

THE "E" TICKET: Can you give us some of your impressions of Frontierland in the '50s and '60s?

WALLY BOAG: Frontierland originally had all that horse-drawn equipment, the **Stagecoaches** and the **Conestoga Wagons** ... and the donkey ride which was very popular. They had to do away with them because of the insurance. The **Mark Twain** was running on Opening Day, and at that time the island in the middle of the Rivers of America was pretty bare. The Swift's Premium Chicken Plantation House was there, and on the left there was a little bridge to go across to the plantation area. There was a little park (Magnolia Park) and we used to put on shows in there. We had a Western set that I used, and Lucky Laredo and I would perform. All I remember were a few magnolia trees and an area where you could have a picnic, and a bandstand. The bandstand got moved all around, back then.

There was a barbecue restaurant, owned by an actor (Don DeFore) and a lot of grass all around back then. When we did the gunfights, we'd fall on the grass all the time. There was a lot of street area laid with concrete block with dichondra grass in between. It was really beautiful, but it didn't last long because ladies would get their heels caught when they walked on it. Farther down was the Frontierland Train Station, and that was about it.

Wally often included amazing physical comedy and stunts in his performances. Here he rocks high in the air, on the Santa Fe & Disneyland Railroad hand car.

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THE "E" TICKET: Wasn't the Indian Village located fairly close back then?

WALLY BOAG: At one time, the Indian Village was almost where that park was. Just over the bridge, on the right, there was a big circle and a couple of teepees. Then they moved it down the road and built a hogan. The Indians made those sand paintings all day, and then scrubbed them out because their religion didn't allow them when the sun went down. They did authentic dances and so forth and they were very proud of their culture and of displaying their tribal ceremonies.

I always enjoyed the riverboat ... the **Mark Twain** ... because it was such a peaceful thing. I'd go up on top and ring the bell, and there were spots up there where you could rest. They had some good combos playing in there. The **Rainbow Caverns Mine Train** was a good ride, with all the water in the caverns, and rocks rolling around above the train. And I was sorry to see the Pendleton store go. I thought that place was just delightful.

One day a ventriloquist friend of mine came to see the show and I took him over to see the **Jungle Cruise** ride. We got in the **Jungle Boat** and got about halfway around and the motor stopped and I thought ... that's alright, I've got twenty minutes until the next show. Fifteen minutes went by and I thought ... geez, I'm on stage in five minutes! So I took my hair off, and my wristwatch, and put them in my coat pocket and jumped overboard. I waded over to the bank ... that was when Walt had put in a big giraffe and some lions ... so I kissed a lion and he got out of the way. I ran in and put on some dry pants and made it on stage just in time. I left that ventriloquist out there talking to himself.

"I've got the fastest draw in the West. Wanna see it again?" ... Pecos Bill in 1958, with a cheek full of lima beans, his tobacco pouch, and squirt guns at the ready.

I did five shows a day, and I only missed one show. I had taken my daughter on a couple of rides, and somebody had changed the 5:30 show to 5:15 and I'd forgotten. I showed up at 5:30 and my part had already come and gone. Otherwise, the show always went on.

THE "E" TICKET: What was it like when Walt Disney came to see the **Golden Horseshoe Revue**?

WALLY BOAG: The stage left box was Walt's. If Walt was in the Park they would notify us and that box (the one under the steer horns) would be kept empty ... and he showed up a lot. He would always stay after the show and talk to us. Somebody else that was wonderful was Roy Disney. Roy and his party didn't want the box. They would sit at a front table, right in the middle. They would talk to the musicians and wait until we came out and they'd say, "Hey ... it was great again!" Walt would stay too, but Roy was a little more down to earth.

After my two week contract, I stayed on for about six months and they gave me a five year contract. When my second five year contract came up, I hadn't even realized it. Walt was in the box and he was with the Indian Chief and some of the Indians from the Indian Village. I had saved my "hair gag" so that I could say, "All right ... put down your hatchet ... I'll save you the trouble." I threw my hair down there in front of them ... and Walt just fell apart, laughing so hard. After the show was over, I went over and talked to him and he said, "By the way, you're up for a new contract ... don't forget to ask for more money!" You know, that was great.

I did a thing called "Boag-alloons" because of Walt. About six months into the show, I mentioned to Walt that when I was in England I put together a kit on how to make animals out of balloons, and sold them. He said, "Why don't you do that here?" So I put the kit together and sold them at the **Golden Horseshoe** and I was making nice money, and it was Walt's idea.

Back then, Walt was in the Park so much when nobody knew about it. He'd wear that blue blazer, an ordinary blazer and trousers, and no one would know who he was. I'd meet him in the Park sometimes when I was walking around seeing what was going on. One day, before Walt died, I went to see some construction going on near the **Horseshoe**. There was just a lot of 2x4s in there, and there was Walt, his wife and his grandchildren. He said,

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"Come on Wally, let me give you a tour ... this is going to be my suite, and that's Roy's, and through here is going to be Club 33." And I said, "So long, Walt ... thanks for the tour," and he died about four days later.

THE "E"TICKET: How would you characterize your overall career with the Disney organization?

WALLY BOAG: In 1965 they decided to name me the Director of the **Golden Horseshoe Revue**, and put me on salary instead of under contract like the other performers. From '65 on I was salaried, which was nice, with stock options and so forth. I was involved doing gag and story writing, and stuntwork for the films ... because that was when Walt was alive. He didn't mind "doubling in brass" and you could wear many hats for him. Later on people would put you in a slot and you stayed there. Walt took advantage of people's talents, tried combinations ... knew what his people could do and gave them other chances.

Walt was wonderful, in that if he told you an idea, he'd ask you to expand on it, and to do something different. Of course, if you did something too much different, he'd come back and say, "That's not what I said I wanted ..." And you found out exactly where you stood.

After I was the Project Director for the **Golden Horseshoe** at Disneyland, I became the Project Director for several shows in Florida. And I was on the WED creative team. During my last two years there I only worked four days at the **Horseshoe** and one day creatively, attending meetings and writing.

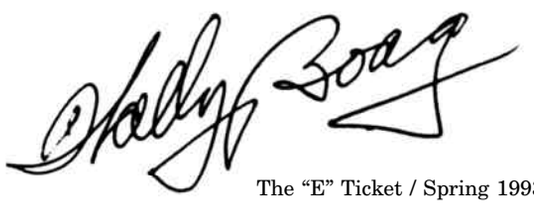
THE "E" TICKET: Is there something you'd like to add at this point, Wally?

WALLY BOAG: Well ... I think that I'm one of the luckiest persons in show business. I've been able to stick with something for 27 years that I enjoyed every day. And what a thrill to have such pros as Fulton Burley and Betty Taylor, a fantastic orchestra and dancers, and all the first class people who helped through the years at the **Golden Horseshoe**. The first ten years with Walt were the most exciting because of the opportunities he would throw at me. I had chances, like a lot of other people, to try a television show or get a series. I knew so many of those people who would kill themselves, get ulcers and whatever, just to keep up. I had a show that was the same everyday, but for a new audience every day. A sober audience, with kids that didn't know anything about vaudeville or live shows. Some of them didn't want to come in, and they were our best audiences. They'd never seen a live show before, and they would just fall apart.

"How old are you? Are you married? No ... you look happy."

The show always seemed to be doing so well. It did fairly well after I retired, but I think the problem we had was when we went to ten shows a day, and needed two casts. I had an awful time casting my stand-in. It was hard to find a vaudevillian comic who could do five shows a day. We'd work so hard and get it down so well, and I'd come back a week later and they weren't doing the same thing. They got bored with it. People who had worked live theatre had the discipline to repeat something with a proven quality, with perfect timing. You can improve on it, and change it a little bit, but you can't just throw out the whole thing and try a new routine.

I feel very lucky that Don Novis introduced me to Uncle Walt. Almost everyone who knew him called him that, because he was like a big uncle. He could be very demanding at times, but I found him very friendly. I loved to watch him at meetings because he'd get very enthusiastic about things. Walt understood very well that the **Golden Horseshoe** show was corny, but it worked. That's what that show was all about.



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MAIN STREET MAIL BOX

"Dear The 'E' Ticket - Yesterday I received your wonderful publication from a company called Bud Plant Comic Art. I someday plan to be an Imagineer and design the rides of tomorrow. I've already created my own imaginative park with 10 lands and over 100 rides. To create my ideas, I sometimes look to the old ideas that were never used or destroyed before their time. Please send me an order form for any back issues that you have. This magazine is my dream come true. I have issues #11, #12 and #13 and they're filled with information I can't get anywhere else." - D.P., Van Nuys, CA

"Wanted to let you know I received the copies of Issue #14 and thank you for the additional copies, that I will share with others. Although you had read me the Inner Space article over the phone, it reads even better than I remembered, and the rendering of the track layout should bring back many memories to those that see it. I also thoroughly enjoyed the interview with Harper Goff and his comments on Main Street and the Jungle Cruise. I was also one of the early 'Jungle Bunnies' when we used to wear white yacht caps, black turtleneck sweaters and white pants. Harper looks familiar from the days I worked at the Disney Studio back in 1956-57. Of course I was always interested in what WED was doing and used my lunch hour to prowl around 1-E where Imagineering worked their magic." - J.W., Buena Park, CA

...thanks again, John, for your photos, reference material, and memories of Adventure Thru Inner Space. Without your help, that story would still be on The "E" Ticket "back burner"...

"As a child, I can remember watching Walt on television promoting his soon-to-open Disneyland. Unfortunately, it was 1984 before I could afford the coast-to-coast trip to see it in person. Your wonderful The 'E' Ticket gives a fan like me a glimpse at what I never had a chance to see. Let the other publications cover the rest of the Disney world. Continue to do what you have been doing so well ... Disneyland's history. As for input, I love all of Disney's various train rides and would be very grateful for a detailed article on the Mine Train which is no longer available for me to experience." - R.A.M., Billerica,MA

"Your magazine provides a glimpse into what I've been looking for, the Disney Parks. I would be interested in articles on Disneyland souvenir park programs as well as TV/Video footage of the Parks, anniversary shows, etc." - R.R., Surrey, British Columbia, Canada

"What a wonderful publication for all us 'Disneyologists.' It is great that you are documenting the Imagineer's design process and giving young enthusiasts the opportunity to experience attractions that no longer exist. I especially love the floorplans/maps of rides. As a Walt Disney World cast member in EPCOT Center Operations, count me among those who are dedicated to the standards set by Walt Disney. How about a story about character/Christmas Parades through the years?" - R.R., Kissimmee, FL

"I'll make a few comments here and now, just to get this off my desk and on its way. Love your publication, y'all can do no wrong as far as I'm concerned. I loved the feature on Inner Space. It was one of my favorite rides for various reasons. Would still like to see more material on other Southern California entertainment locations, but I know how tough research is in what is essentially a 'throw away' industry. How about an article about those garish motels and inns surrounding Disneyland, before Disney buys up the land and plows 'em all under?" - A.S.B.,Manteca, CA

"Please renew my subscription for the coming year. I first heard about The 'E' Ticket at the Minnie Mouse Convention, last year. The articles are excellent and I keep finding new information each time I re-read them. How about an article on the Matterhorn and its 'secret' basketball court?" - J.L., Los Gatos, CA

... one thing is certain, with readers like all of you we'll never run out of ideas for upcoming articles. The Rainbow Caverns Mine Train,covered in one of our first issues, will be revisited in an upcoming issue. The rarest guidebook, "In Natural Color," was shown in Issue #11. The other guidebooks, souvenirs and collectibles will be featured on an ongoing basis (as with this issue's View Master story). We plan to write about every possible Disneyland topic eventually, so stay with us ...

"It looks like you are forming an issue-by-issue complete history of the Park. I really liked the article on Main Street, especially the interview with Harper Goff. His 1951 sketches of Main Street reproduced quite well and I want to build them in HO scale. The Jungle Cruise showed much from the '54, '55, '56 perspective, and the Evans & Reeves logo was a nice touch. I can hear Paul Frees' voice as I read your article on Adventure Thru Inner Space. Glad to hear the 'goon peep show' mystery has been solved. It makes you wonder what else lurks behind newer facades, etc., around the Park. Only two points about your great Main Street article: First, you didn't mention the Police Station; and second, the changing paint schemes on the storefronts. Thanks again." - P.M.N., El Macero, CA

"I would like to have seen something on the Town Square buildings and the Plaza (on the Hub). I worked in the old Hills Brothers Coffee Gardens and there are several buildings in the Town Square that weren't covered (including Walt's apartment above the Firehouse) but perhaps you are saving these for another time." - R.O., Santa Cruz, CA

...well, you guys are right, and we'll call that article "Side Streets, USA." Just kidding ... there are a lot more structures (like the Opera House, Bank of America, Global Van Lines, etc.) to talk about, but our focus was on the four main blocks of Main Street ...

"I thought Issue #14 was better (is this possible?) than #13. I really enjoyed the articles, especially the interview with Harper Goff and the Adventure Thru Inner Space. I only rode Inner Space once, then they closed it, but I remember it well. Thanks to you two, I now have a better understanding of the ride. Too bad we can't ride it again, huh? I would not only like to see future articles on other dark rides, but also articles on Disneyland's most overlooked spots, or more precisely, Disneyland's inside jokes. Lastly, I like the covers on The 'E' Ticket.It's nice to see more details." - G.F.M., Fair Oaks, CA

"Typical of all The 'E' Ticket magazines, another great issue with the cutaway drawing and photos of models. I liked the adding of numbers and sizes of cars, track length and people per hour statistics for Inner Space. I would like to see something on Adventure In Science, the Phantom Boats, the Frontierland Stage Coaches and the Hall of Chemistry." - D.R.H.,Littlerock, CA

"Thank you so much for doing an article on one of my favorite childhood Disneyland attractions, Adventure Thru Inner Space. Being only 18 years old, it was good to finally be able to remember it. Your article brought back three memories for me: 1) my brother and I could never figure out how they got the people to look shrunken in the microscope and we figured it must have been some strange form of trick glass that made you appear smaller to the people watching; 2) I remember going through a large room and all you could see was a vast screen with

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strange objects (molecules?) floating across it, and we learned that if you leaned out of the Atomobile and looked down you could see a projector and a mirrored 'disco' ball that created the images, and of course; 3) the giant eye that used to scare my brother and I to death! I would love to hear about other attractions that have been removed since my childhood, like the original Country Bear Jamboree, and America Sings." - B.C.,Santa Monica, CA

"I especially enjoyed the interview with Harper Goff and his insights on the creation of the Jungle Cruise, one of my all time favorite Disneyland attractions. The article confirmed my suspicion that Schweitzer Falls was named for Albert Schweitzer (as opposed to the infamous Albert Falls ...). I also thought you left out one very important fact in the story about Adventure Thru Inner Space. After the PeopleMover (or should I say 'PeopleMaker'), Inner Space was probably the best 'make out' ride in the Park." - T.C.,Berkeley, CA

...it's true that Schweitzer Falls, as it cascades down the rocky face of the cliff is too often taken for "granite"...

"My first trip to Disneyland was August 10, 1965. I was one year old. My family made the trek to Anaheim once a year until I was 12. Past experiences of your life are locked away in your memory, and even though you cannot consciously recall them, they are stored there until something triggers their release. Your magazine is that 'something' for me. Although I explored Inner Space many times, I don't think I could have explained it to anyone in much detail, until I read your article. The flood gates opened and I was again seated in the Atomobile and could recall every element of the experience. The sights, the sounds, the feeling of venturing somewhere I had never been before. I could hear again the tinkling sound of the ice crystals and the almost deafening heartbeat throbbing of the nucleus. I remember the feeling, as an impressionable five year old, of disorientation and a forboding concern that I might not make it out. This was compounded by the very believable and emotional narration by Paul Frees. When we got our first glimpse of the 'Mighty Eye' microscope ahead, I was intrigued, couldn't wait to board, but my brother was less receptive ... my brother is 30 now, and still gets squeamish when he looks at a microscope. As Disneyland expands it is inevitable that some rides will be lost. Thanks for helping preserve these wonderful moments." - B.C.S., Castro Valley, CA

"The 'E' Ticket is my favorite Disney magazine. Your stories really capture the feeling of being a child in the early days of the Park. I really enjoyed 'The Mighty Eye,' having spent the Summer of '69 working on Inner Space as a ride operator. It was, you know, the first psychedelic experience in America and drew quite a reputation as the movement progressed. Everything went on in that ride. Once while working unload, I overheard a couple saying, "there was plenty of time ... let's go again!" Working the inside positions in the dark often revealed more show going on in the vehicles than outside! By the way, the ticket stub on page 35 is actually from a main gate admission. This was to limit the abuse the ride was taking from young people and to remind them that Mr. Lincoln was there, and free! What is interesting from a designers point of view is how Walt built a park from the images that made him comfortable as a child. Harper Goff held the child images of the silent 20,000 Leagues close to his heart. So do we hold the images of the first years of Disneyland when we also were young. The challenge for today's designers is to give children new images that will hold the same fascination for their memory files decades from now. Star Tours, Indiana Jones, Aladdin and Little Mermaid will hold the power of nostalgia for this generation fifty years from now.

P.S. I've included a photo of THE LAST TIME the 'E' ticket will be used in a Disney Park. Splash Mountain queue line, Tokyo Disneyland. The ticket phase-out is January 1, 1993, so in 2 weeks the 'E' becomes a legend to the world!" - T.B.,Glendale, CA

... thanks for the photo, Tony, and for the rest of the positive comments. We have similar memories of the mysterious and discreet darknesses of Inner Space.

"Please accept these checks for all of your back issues. I borrowed this form from a friend. While other magazines pretend to be an authority (with horribly written articles and poor design) you deliver hard information in a professional way. I'm sorry I didn't find your magazine sooner. It's an invaluable reference." - H.B., Sarasota,FL

"What a great way to spend the Christmas holidays, reading The 'E' Ticket. That fantastic story on Adventure Thru Inner Space was so realistic that halfway through the article, I felt about one millimeter high. I really enjoyed the narration being added to the description. Great stuff. The Harper Goff and Main Street stories were also fantastic." - G.D., Toronto, Ontario, Canada

"Enclosed is my renewal for my subscription. I can't think of anything I would do to change your magazine, my wife and I love it just as it is. I remember an issue some time ago where you had pictures of old tickets from Disneyland and Knott's Berry Farm. I was surprised to see an old ticket from the Mott Miniatures included. I should inform you that the Mott Miniatures is no longer an attraction at Knott's Berry Farm. We had been at Knott's for over 34 years and moved there at the 1957 personal invitation of Walter Knott. We have relocated some of the exhibit about a block north of Knott's. We hope to one day find a location nearby where we can have the whole museum on public display again." - C.M., Buena Park, CA

"I was pleased that you enjoyed my color rendition of the Inner Space layout illustration. I had such fun coloring it in, scene by scene, as it allowed me to sort of re-live in great detail one of my all-time favorite Disneyland attractions. For an Inner Space fanatic such as myself, the well-researched story was like a tonic I couldn't get enough of, and the rare photos brought back a flood of wonderful memories. Your sources of information and photographs are mystifying: the photos of the old Snow White ride were especially outrageous." - S.Z., Culver City, CA

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Disneyland's Queen of the River ...
THE MARK TWAIN

The majestic Mark Twain steams towards Frontierland Landing. This unusual picture was taken in February 1963 from Cascade Peak.

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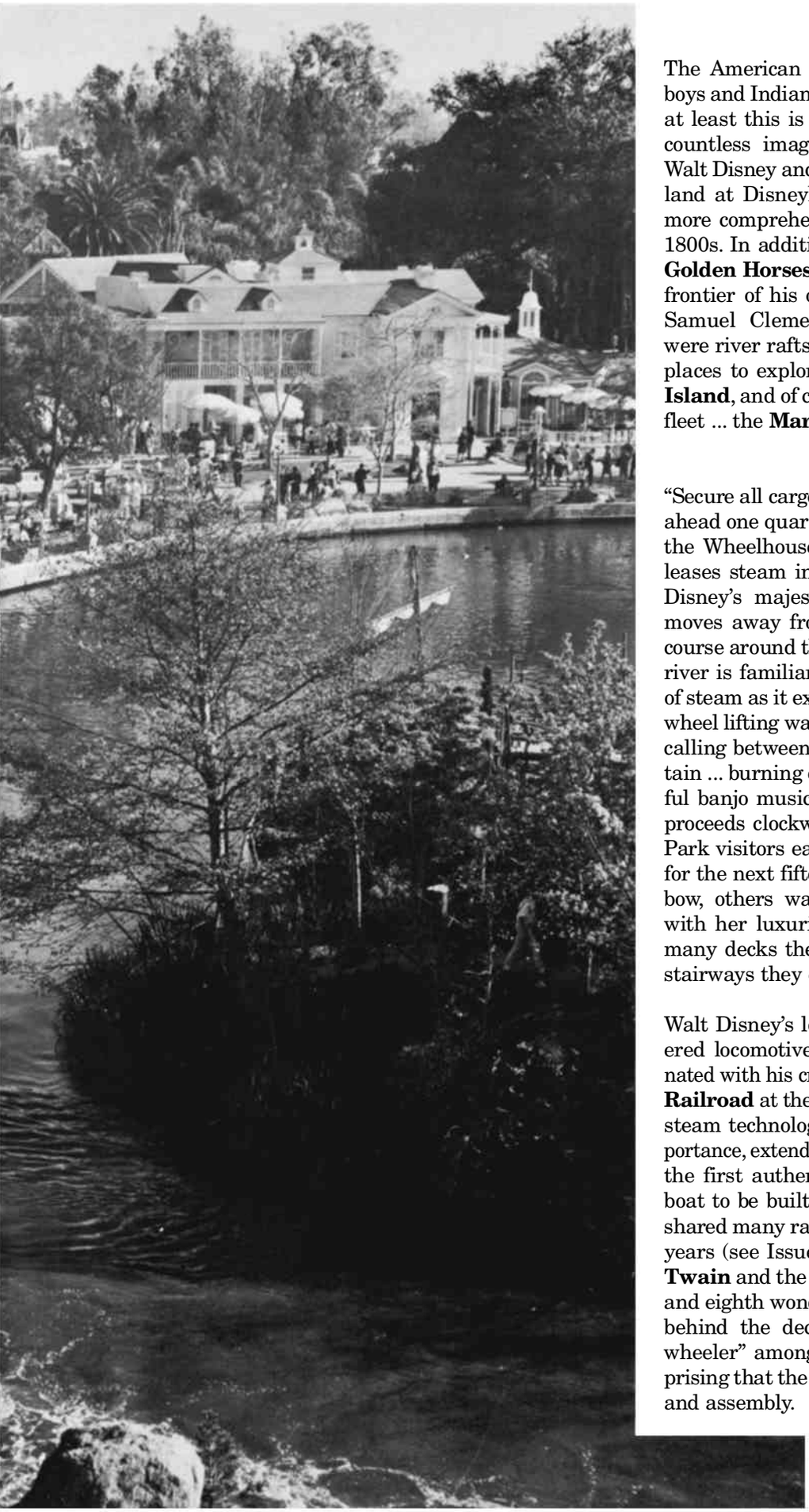

The American frontier consisted of gunfighters, cowboys and Indians, dusty desert towns and cattle drives ... at least this is today's popularized Old West based on countless images from movies and television. When Walt Disney and his creative team first defined Frontierland at Disneyland, they worked with an earlier and more comprehensive concept of "the West" of the mid-1800s. In addition to the **Conestoga Wagons** and the **Golden Horseshoe Saloon**, Walt included the storybook frontier of his own youth as told by American author Samuel Clemens. Central to Disney's Frontierland were river rafts named *Huck Finn* and *Becky Thatcher*, places to explore like Injun Joe's Cave, **Tom Sawyer Island**, and of course, the pride of the Rivers of America fleet ... the **Mark Twain** riverboat.

"Secure all cargo ... all passengers aboard ... engine room ahead one quarter" are the calls we hear, and then from the Wheelhouse, a ring of the bell. The Engineer releases steam into the **Mark Twain's** engines ... Walt Disney's majestic and dignified *Queen of the River* moves away from Frontierland Landing to follow her course around the Rivers of America. This voyage on the river is familiar to most of us. The low, throaty "chuff" of steam as it exhausts, the splashing sound of the stern wheel lifting water as it turns continuously, the pleasant calling between the Captain and the deckhands ("Captain ... burning cabin off starboard bow"), and the cheerful banjo music in the background. The **Mark Twain** proceeds clockwise around **Tom Sawyer Island** with Park visitors each finding their own form of enjoyment for the next fifteen minutes. Some peer ahead from the bow, others wander around the riverboat, impressed with her luxurious appointments, while kids see how many decks they can explore and how many different stairways they can climb.

Walt Disney's long time involvement with steam powered locomotives, both miniature and full size, culminated with his creation of the **Santa Fe and Disneyland Railroad** at the Magic Kingdom. His enthusiasm for live steam technology, and his conviction of its historic importance, extended beyond the trains, to the **Mark Twain**, the first authentic steam powered paddlewheel riverboat to be built in over fifty years. Ward Kimball, who shared many railroading experiences with Walt over the years (see Issue #12) said, "To Walt Disney, the **Mark Twain** and the Disneyland trains were like the seventh and eighth wonders of the world." With this enthusiasm behind the decision to include a "Mississippi sternwheeler" among Disneyland's attractions, it's not surprising that the highest standards were set for its design and assembly.

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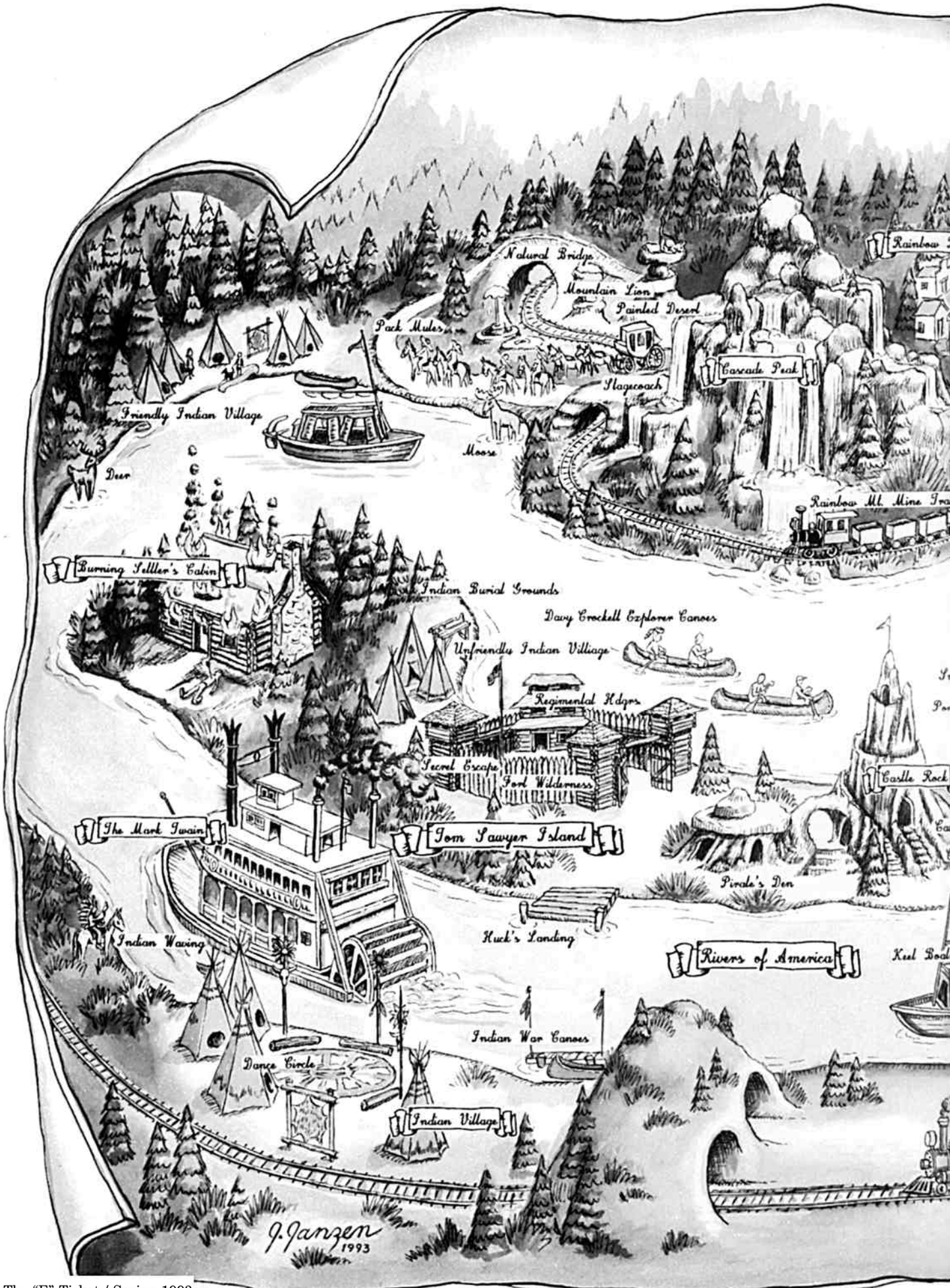

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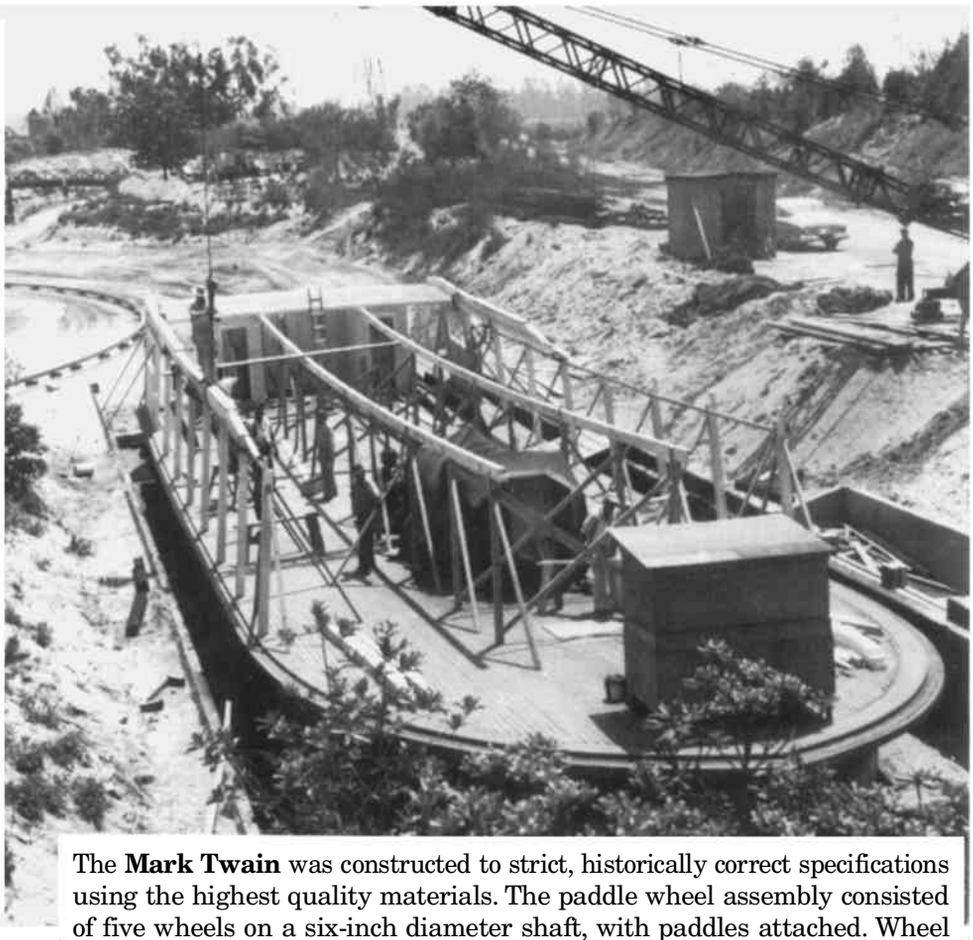
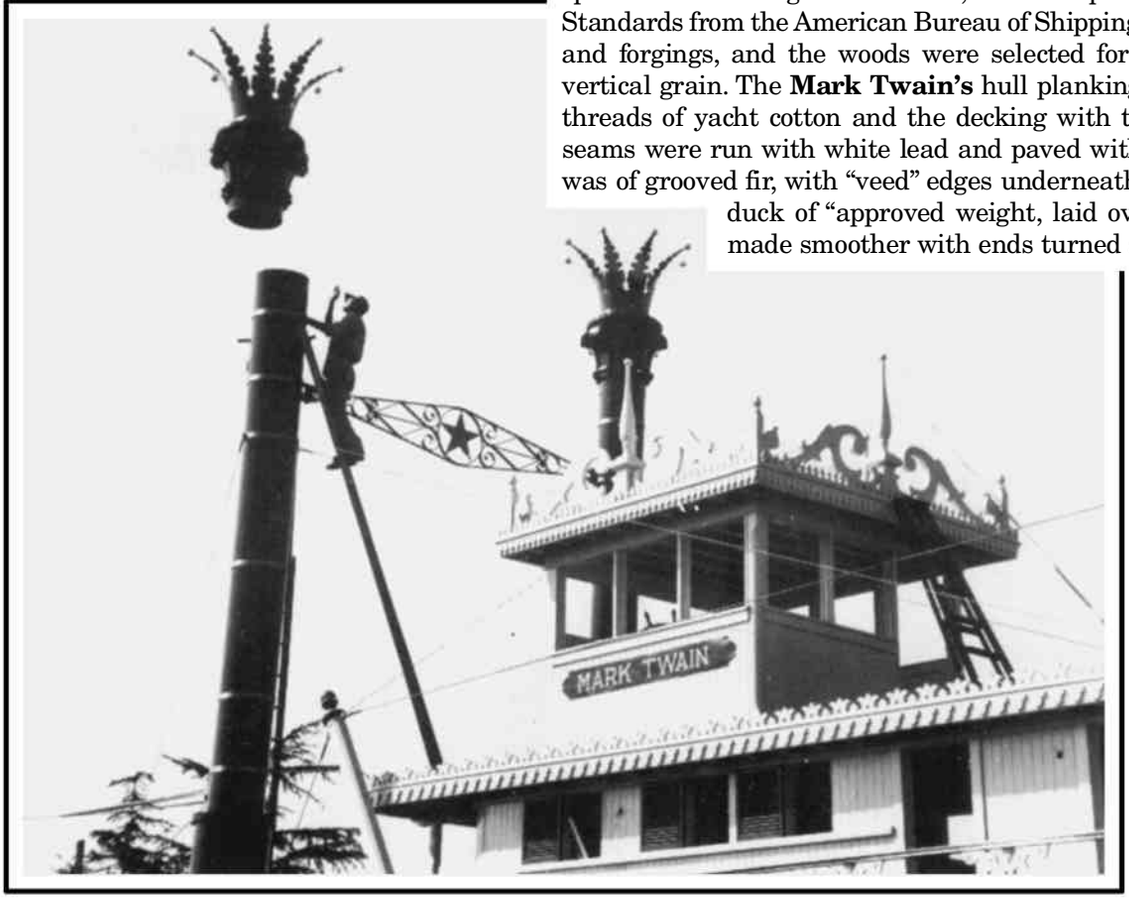
Many of Disney s creative people contributed to the **Mark Twain's** design and construction including Roger Broggie, Dick Bagley and Roland Peterson. The WED designers combined their own ideas with elements inspired by historic riverboats like *The Little Rufus* and *The Natchez*. They built the patterns, solved the technical problems of recreating an 1850s vessel, and machined and assembled the steam engines at the Studio. The steamboat's hull was constructed in one piece at Todd Shipyards in San Pedro. When the hull was completed, it was trucked overland in the middle of the night, hauled up over the berm, and placed into Fowler's Harbor. Many of the details, like the doors and posts, and the bar in the Promenade Deckhouse, were built in Burbank (in Sound Stage 3), but most of the **Mark Twain's** wooden components were fabricated by the Disneyland mill shop. Final assembly of the ship was done in Fowler's Harbor. The result was one of the most accurate, authentic and attractive riverboats ever placed in service.



The **Mark Twain** was constructed to strict, historically correct specifications using the highest quality materials. The paddle wheel assembly consisted of five wheels on a six-inch diameter shaft, with paddles attached. Wheel spokes and bracing were of oak, and the paddles were of Douglas fir. Standards from the American Bureau of Shipping were used for all castings and forgings, and the woods were selected for their density, heart, and vertical grain. The **Mark Twain's** hull planking was caulked with "three threads of yacht cotton and the decking with two threads." All planking seams were run with white lead and paved with cement. The upper deck was of grooved fir, with "veed" edges underneath, and covered with cotton duck of "approved weight, laid over a coat of marine glue, made smoother with ends turned and tacked to the edges."



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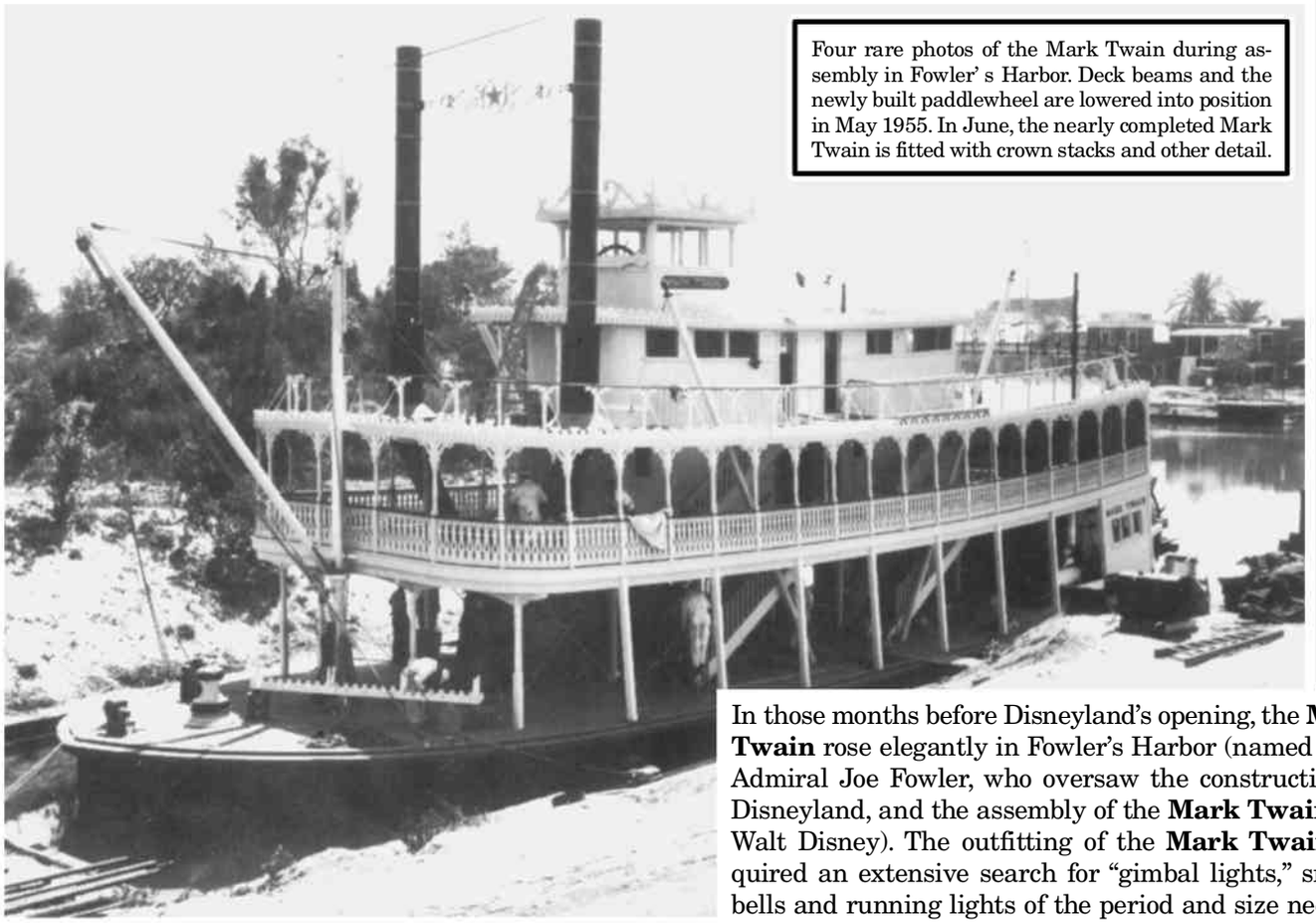
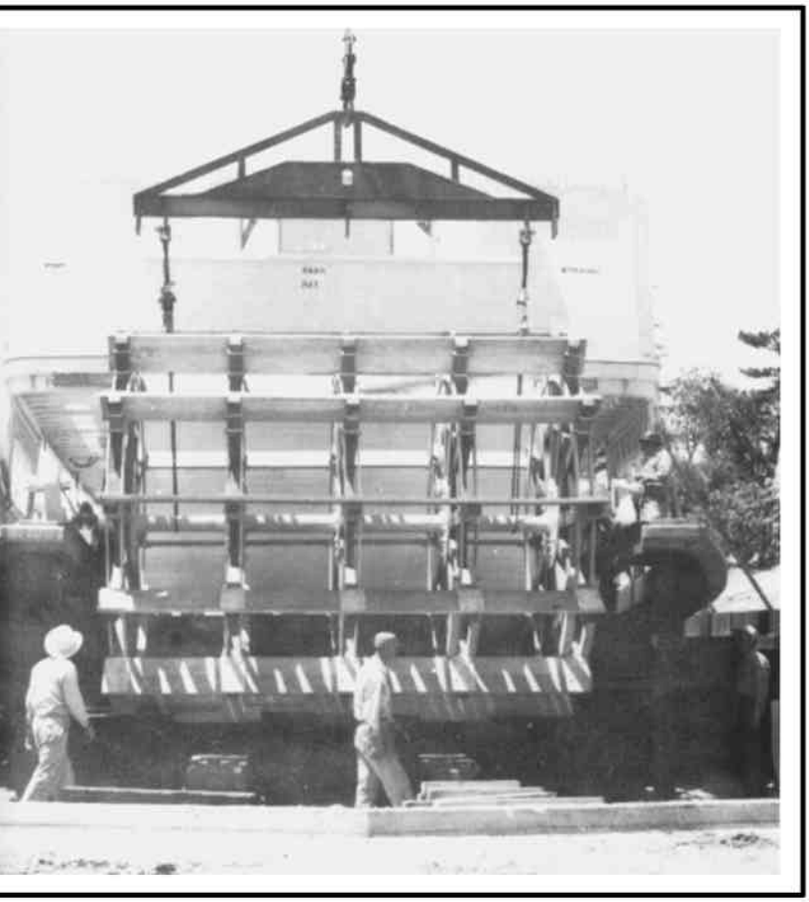


Four rare photos of the Mark Twain during assembly in Fowler' s Harbor. Deck beams and the newly built paddlewheel are lowered into position in May 1955. In June, the nearly completed Mark Twain is fitted with crown stacks and other detail.

In those months before Disneyland's opening, the **Mark Twain** rose elegantly in Fowler's Harbor (named after Admiral Joe Fowler, who oversaw the construction of Disneyland, and the assembly of the **Mark Twain**, for Walt Disney). The outfitting of the **Mark Twain** required an extensive search for "gimbal lights," smoke bells and running lights of the period and size needed. Firefighting buckets with rounded bottoms as used in the mid-1800s (they wouldn't stand upright so they couldn't be used by the deckhands, leaving the racks empty during an emergency) were made up specially. Wind resistance reports were made, testing the **Mark Twain** under gale storm conditions.



Once completed, the majestic **Mark Twain** was beautiful ... and still is today. Throughout the ship can be found a woodworking craftsmanship from a bygone era. Fencings and railings are supported by ornately turned newels and posts, curving banisters of varnished brown wood and "gingerbread" trim finished in white enamel. Cable struts which extend diagonally through the decks are attractively finished, and effectively disguised by the decorative woodwork which frames them. Ray Wallace (of Ray Wallace Special Productions, a firm which has been involved in most of the **Mark Twain's** refurbishings over the years) describes the graceful lines of the **Mark Twain** this way: "Riverboats on the Mississippi today have no traditional shape ... they're straight, with no sheer, no line. Sheer is a spoon shape, as you look from the side. On the **Mark Twain**, the whole superstructure, as you look on an end view from the bow or the stern, is slightly slanted inward on both sides. It's not perfectly vertical, so that the Texas Deck is smaller than the Main Deck." These subtleties of design help the **Mark Twain** seem graceful and stately when seen along the river.

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The **Mark Twain's** boiler, steam engines and Engineer's "cage" are located on the first, or Main Deck. Passengers may climb to the second, or Promenade Deck, using ornately dressed stairways fore and aft. Once on the Promenade, guests over the years have visited the lounge during moonlight cruises, ordered "Sternwheeler Mint Juleps" from the bar, and enjoyed Dixieland Jazz played on the small stage between the rear stairways. Some guests still prefer to climb to the third, or Texas Deck,for the best view of Frontierland's shoreline, as it moves slowly past. This top deck gets its name from the riverboats once on the Rio Grande ... and the fact that Texan passengers congregated on the uppermost deck to get a better view of the north shore and Texas. On the **Mark Twain's** third deck can be found the "luxurious Captain's Quarters" and the entrance stairs to the Wheelhouse. From the Wheelhouse, the Captain rings the steamboat's bell, and gives the proper signal with the steam whistle ... always one long whistle, and one short one. The Captain has a completely unimpeded view of Frontierland's river up ahead and he "steers" the **Mark Twain** continuously with turns of the huge wooden ship's wheel.

The mechanical workings of the **Mark Twain**, an authentic steam powered riverboat with a diesel fired boiler, were described to us by Dave White, one of the Steam Engineers who operates the **Disneyland Railroad** steam locomotives and the **Mark Twain** on a regular basis. There are two single cylinder "long stroke" steam engines which drive the stern wheel by means of a rod extending back from the cylinders. Each engine has a set of dual intake and dual exhaust valves which operate corner to corner with a "walking beam" rocker arm. Cylinder cocks vent moisture and steam out the sides, along the hull, when the **Mark Twain** first gets under way. Each engine is fitted with brass lubricators on the drive shaft motion, which inject oil directly into the cylinders.

Forward and reverse are controlled by a "Johnson Bar" floor lever within the "cage" or Engineer's area. The Engineer must wait for the motion of the engines to assist his throw of the lever, because changing direction against the engine's motion would require tremendous strength. Above the "Johnson Bar," within the reach of the Engineer, is a large steam valve that is opened and

Here the Mark Twain is dressed and ready a few days before Opening. Intimidated workers consider the magnitude of work still to be completed.

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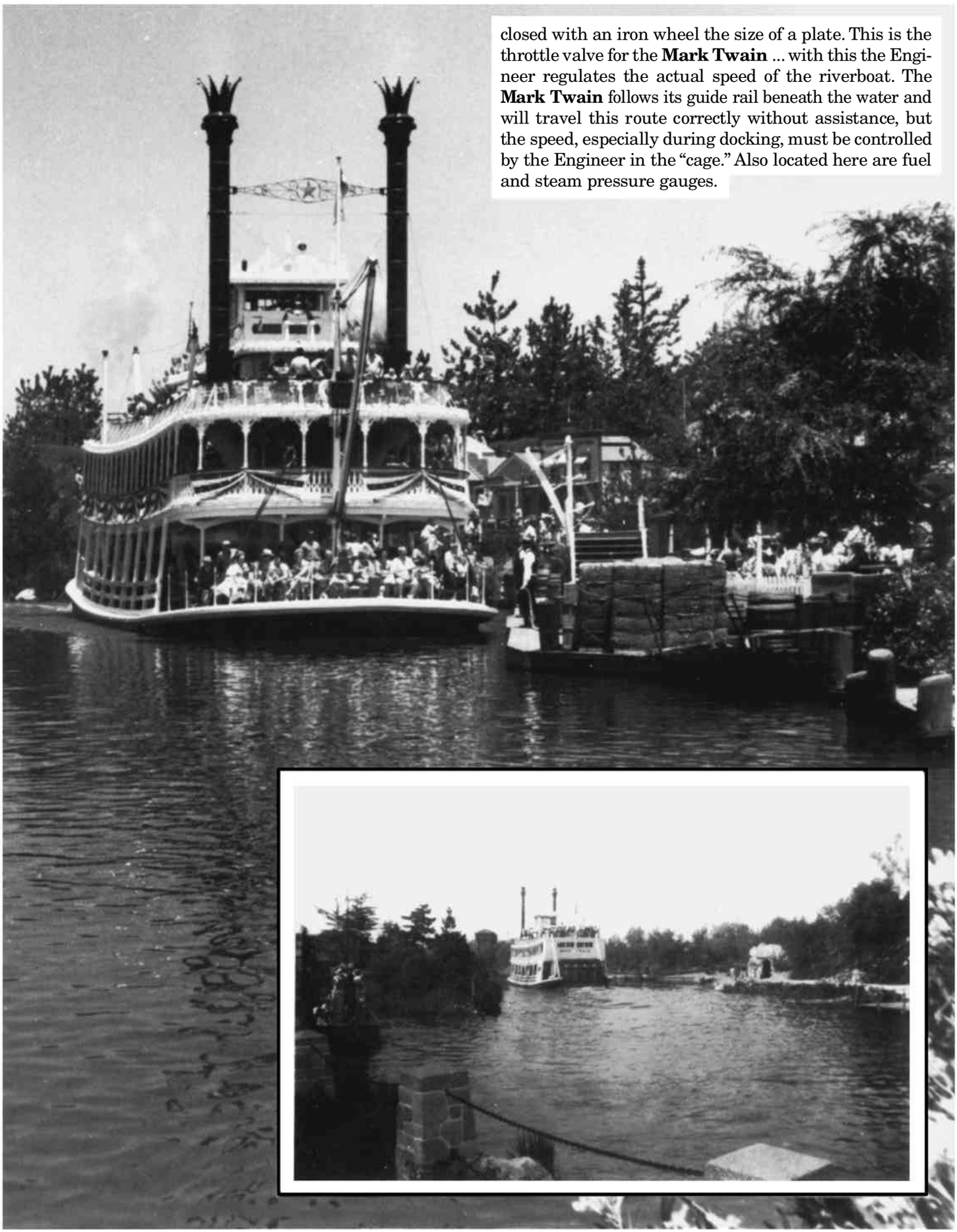
closed with an iron wheel the size of a plate. This is the throttle valve for the **Mark Twain** ... with this the Engineer regulates the actual speed of the riverboat. The **Mark Twain** follows its guide rail beneath the water and will travel this route correctly without assistance, but the speed, especially during docking, must be controlled by the Engineer in the "cage." Also located here are fuel and steam pressure gauges.



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A September evening on the Rivers of America in 1962. With a full load of passengers, the Mark Twain is center stage for fireworks and Dixieland music from the Firehouse Five Plus Two.

The **Mark Twain** is fitted with a number of automatic devices which control such things as water levels (from a matched pair of steam operated feedwater pumps), a "fire eye" which fires the boiler when necessary, and a periodic "blow down" of the boiler to remove any sediment which may have accumulated. Unlike locomotives, which "blow down" dramatically shooting steam sideways a great distance, the **Mark Twain** vents this steam quietly downward into the river. The *Queen of the River* once required four crew members ... the Captain (who is responsible to watch the river ahead), the Engineer (who controls the operation of the steam engines), the deckhand (for hauling to the dock and assisting passengers in boarding) and the Fireman (who saw to the firebox and fired it when necessary). The Fireman was eliminated years ago, when the automatic devices were installed. The **Mark Twain** has two sets of stacks. The main stacks, forward of the boiler, vent only fumes (if any) from the firebox. Steam from the engines is exhausted from two "vent stacks" to the rear. If you see the **Mark Twain** puffing billows of white smoke from its "crown stacks" (as in the artwork provided over the years ...) you can be certain that something is wrong on board.

Once completed and ready for its maiden voyage around the island, the **Mark Twain** weighed in at 150 tons. 105 feet long, 28 feet high, and with a displacement of 125 tons, the **Mark Twain** is capable of carrying up to 350 passengers. As it proceeds along the Rivers of America, the Disneyland riverboat follows a guide rail beneath the water which is 2,450-feet long. The illusion that the **Mark Twain** is free-floating as it churns up the river is achieved through the use of two semi-buoyant moveable caissons located beneath the hull, fore and aft. They are equipped with a series of wheels that roll on a steel rail supported on concrete piers beneath the water. The caissons in turn roll vertically along the hull of the ship, and the semi-buoyant nature of this guide assembly causes a continually downward thrust on the

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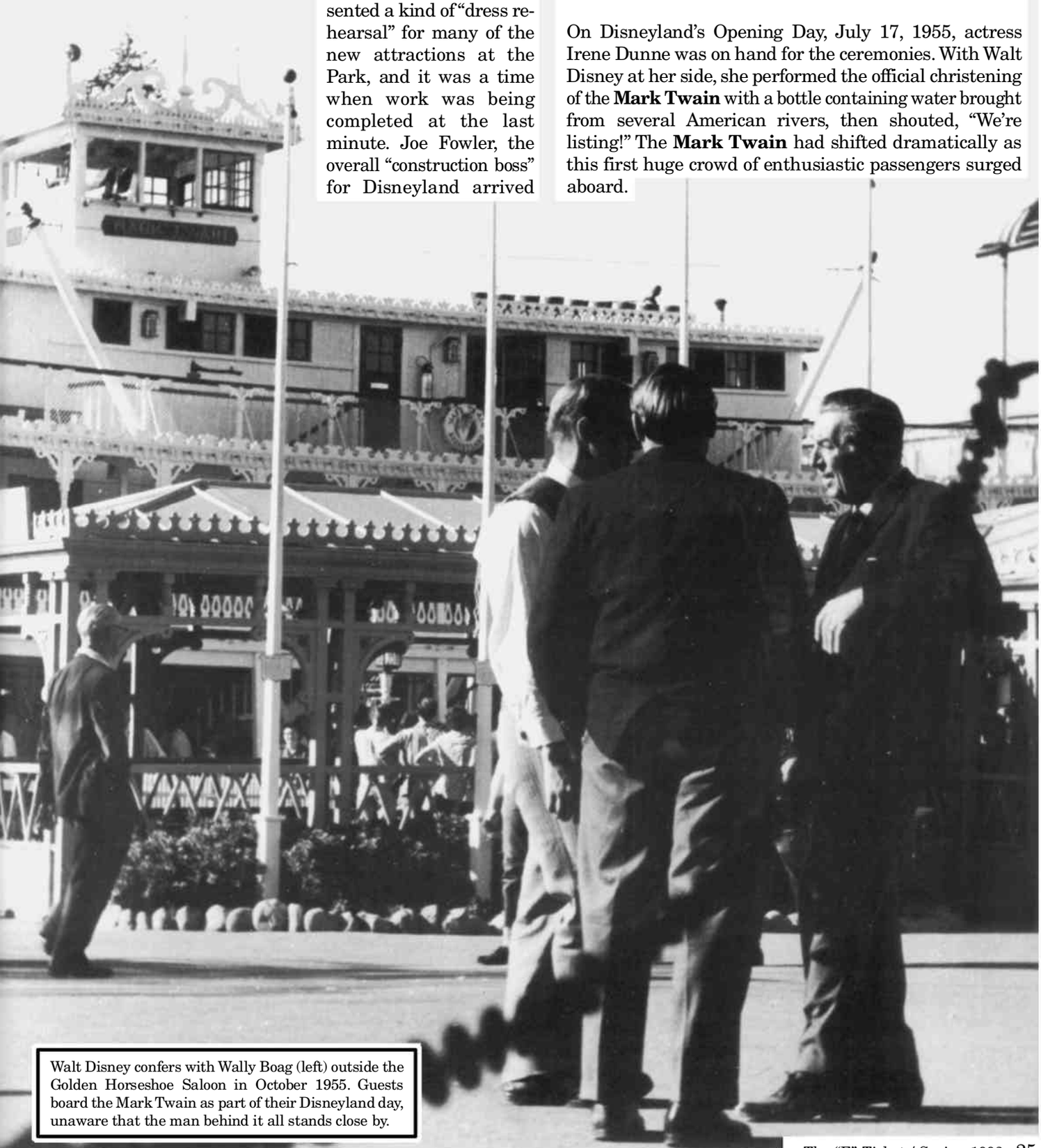
rail, compensating for the movement (and list) of the ship. These mechanisms combine to simulate a natural effect similar to a rudder's action.

Four days before Disneyland was to open, a party was held at Disneyland commemorating Walt and Lillian Disney's 30th wedding anniversary with over 300 people invited. This event represented a kind of "dress rehearsal" for many of the new attractions at the Park, and it was a time when work was being completed at the last minute. Joe Fowler, the overall "construction boss" for Disneyland arrived early and visited the **Mark Twain** for a final inspection. In this famous story, he encountered a lady already on board who handed him a broom and said, "This ship is just filthy ... let's get busy and sweep it up." So the former Admiral of the Navy and Mrs. Walt Disney together swept the sawdust and wood shavings from the **Mark Twain's** decks, in hurried preparation for the guests about to arrive.

On Disneyland's Opening Day, July 17, 1955, actress Irene Dunne was on hand for the ceremonies. With Walt Disney at her side, she performed the official christening of the **Mark Twain** with a bottle containing water brought from several American rivers, then shouted, "We're listing!" The **Mark Twain** had shifted dramatically as this first huge crowd of enthusiastic passengers surged aboard.



Walt Disney confers with Wally Boag (left) outside the Golden Horseshoe Saloon in October 1955. Guests board the Mark Twain as part of their Disneyland day, unaware that the man behind it all stands close by.

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Imagine that Original Frontierland in 1955, as the **Mark Twain** first moved proudly away from Frontierland Landing on its maiden voyage. The covered dock structure, with its fencing and many flagpoles is still the same today, as is the **Golden Horseshoe Saloon** which has always faced the riverboat as it makes the first turn. The bandstand that once overlooked the river is gone, and so is the Plantation House restaurant where diners sat near the riverbank enjoying Swift's Premium chicken dinners. In its place is New Orleans Square, and the ominous **Haunted Mansion**. The timeless **Mark Twain** has steamed past many other changes in Frontierland. The inaccessible brush covered island of 1955 was soon developed into **Tom Sawyer Island**, a paradise of adventure for kids. The Indian Village was relocated several times, and the early horse-drawn wagons and coaches made room for the **Rainbow Caverns Mine Train Through Nature's Wonderland**. The voyage around the river became more beautiful with the addition of Cascade Peak with its trees and waterfalls. In later years, the rustic structures of Bear Country were found along the river, and the voices of excited riders were heard from **Big Thunder Railroad**, and **Splash Mountain**. Another timeless sight along the Rivers of America ... the trains of the **Santa Fe & Disneyland Railroad**, with locomotives that pass, then pull ahead of the unhurried **Mark Twain** ... their brass fittings and polished enamel sparkling through the pine trees across the water.

There is a unique quality to a trip around the river on the **Mark Twain**, and millions of people have experienced it. It's always been one of the most popular rides after dark, when the forests seem deeper, the river quieter, and the motion of the riverboat is the most relaxing. And as we round the final turn, we hear the Captain's voice: "On behalf of the Captain and crew of the **Mark Twain**, we hope you've enjoyed your voyage around the Rivers of America, and that you will enjoy the remainder of your day with us in Walt Disney's Magic Kingdom. All hands stand by to go ashore ... everybody down."

Dick Irvine (left) and Bill Cottrell (2nd from left) listen intently as Walt points out detailing on a beautifully scaled model of the Mark Twain in May 1954. Imagineer Yale Gracey is credited with building this model, a favorite with Walt who displayed it in his office for many years.

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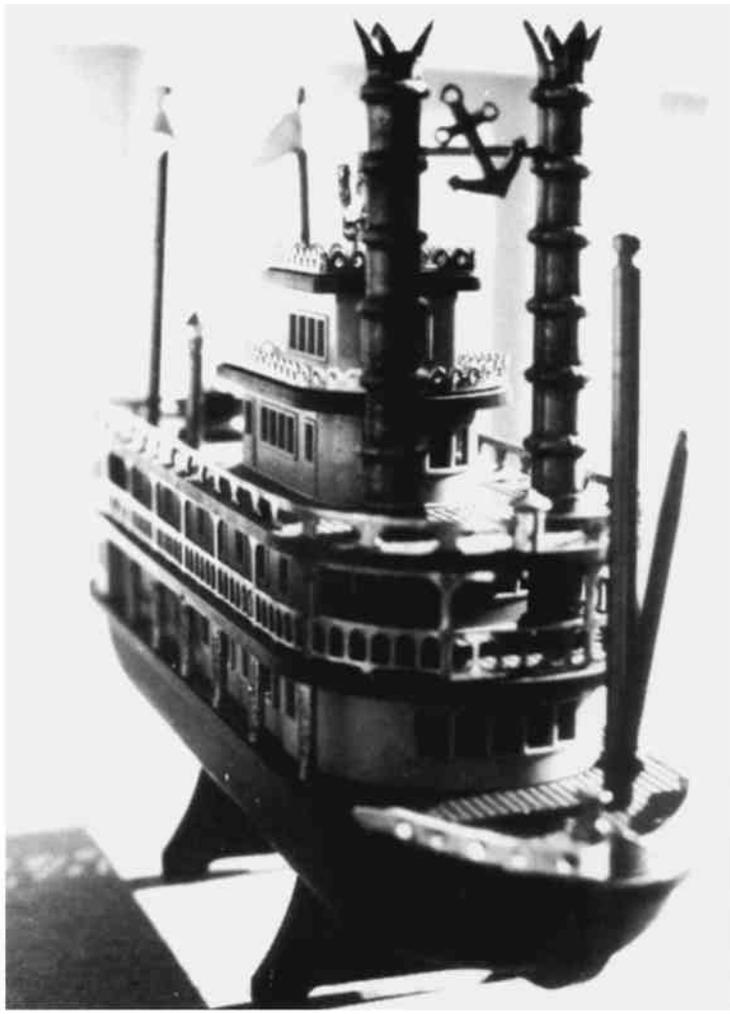
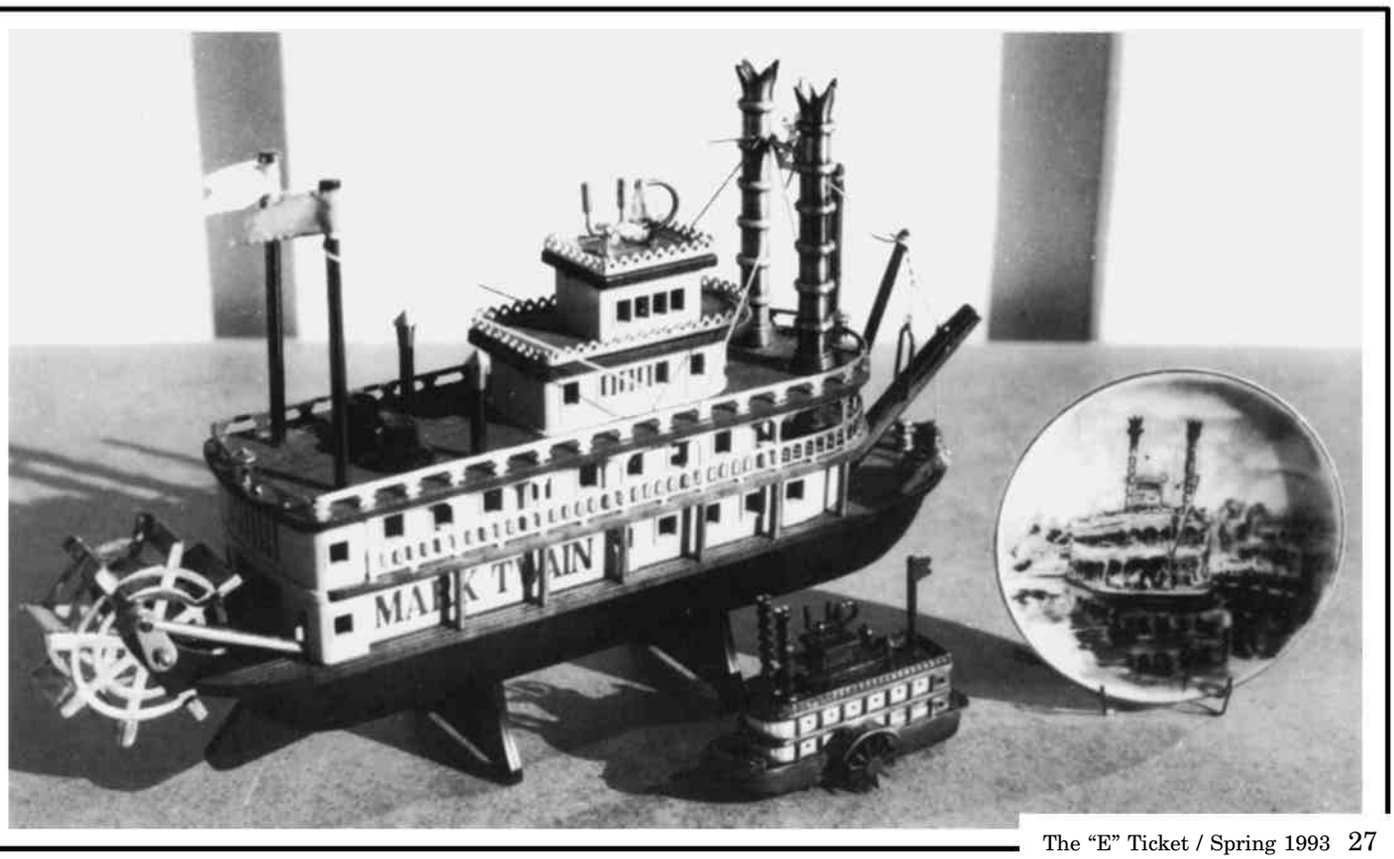
* * * COLLECTOR'S CORNER * * *

This impressive, highly detailed **Mark Twain** radio was "made in Japan" during the 1960s. It's 11-1/2 inches long, with two red control knobs on the "Texas Deck," and a lift-off Wheelhouse roof where the 9-volt battery is hidden. It is very heavy (and rather unusual) because of the way it's made ... black, brown and gray plastic decks and sides, a die cast metal paddlewheel and stamped brass railings, steel rods for masts and chimney pipes, and two heavy pewter smokestacks. Although this toy steamboat has closed sides (to conceal the radio components) it is otherwise a reasonable model of the **Mark Twain**, and it says so in bold red letters on both sides of the Main Deck. We've never seen one in an original box, so we have yet to determine whether or not it was officially licensed for Disneyland. Does anyone out there have one in the original package?

Also pictured is an early souvenir plate (about 5 inches wide) showing the **Mark Twain** near Frontierland Landing ... and a tiny metal pencil sharpener, lettered **Mark Twain** like the radio, but with an incorrect sidewheel design.





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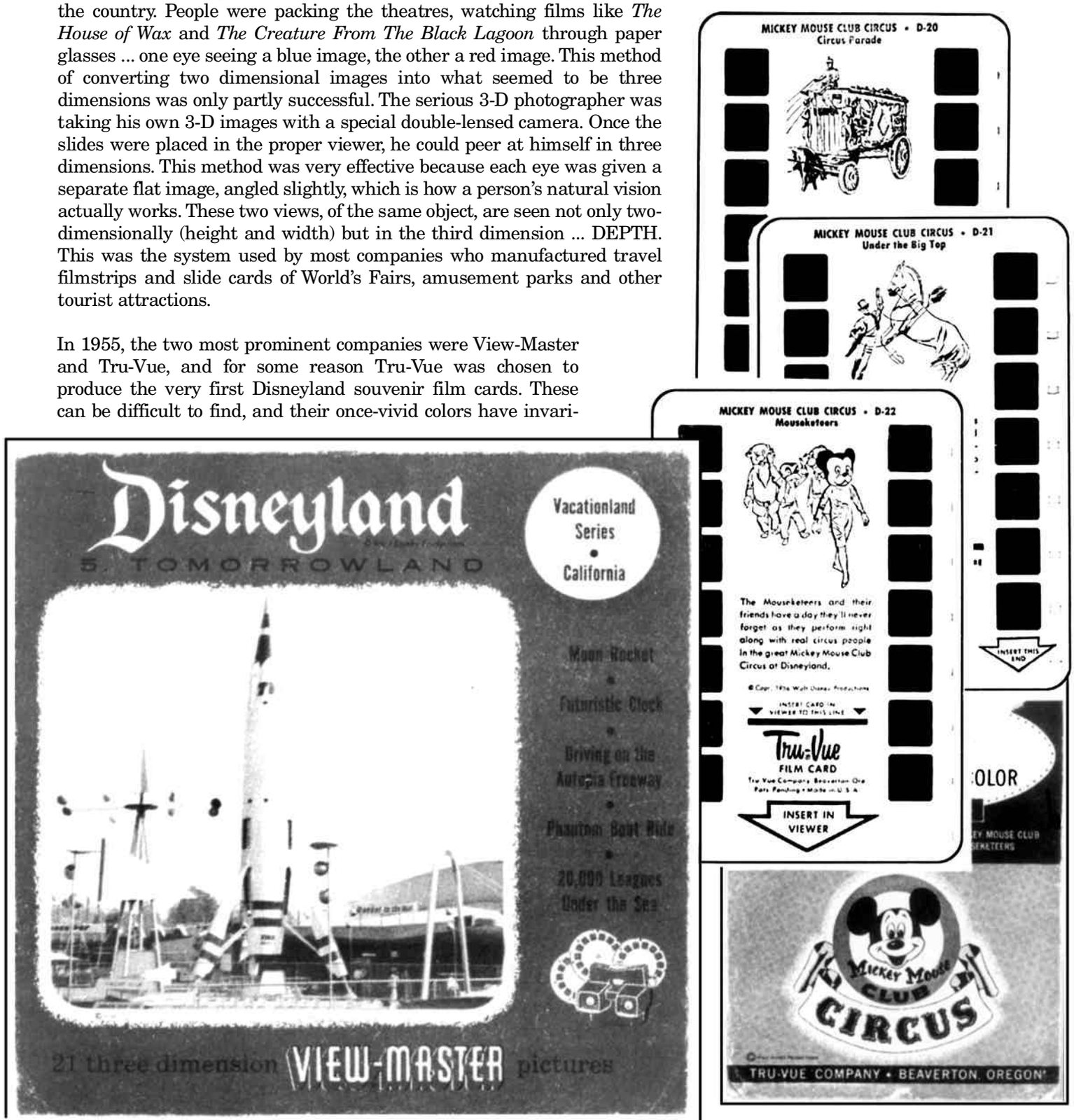
DISN

In Three

After spending a long and wonderful day at Disneyland, it's only natural for people to want to extend the experience ... save it somehow for later enjoyment. Over the years, the souvenir merchandise sold throughout the Park has met this need very well. Many Disneyland fans might offer their postcard collections as the best example of this, or possibly the maps and souvenir guidebooks kept from each year they visited the Magic Kingdom. Often overlooked are the View-Master "stereo view" packs. These compact treasures are a surprisingly effective way of recapturing the Disneyland experience.

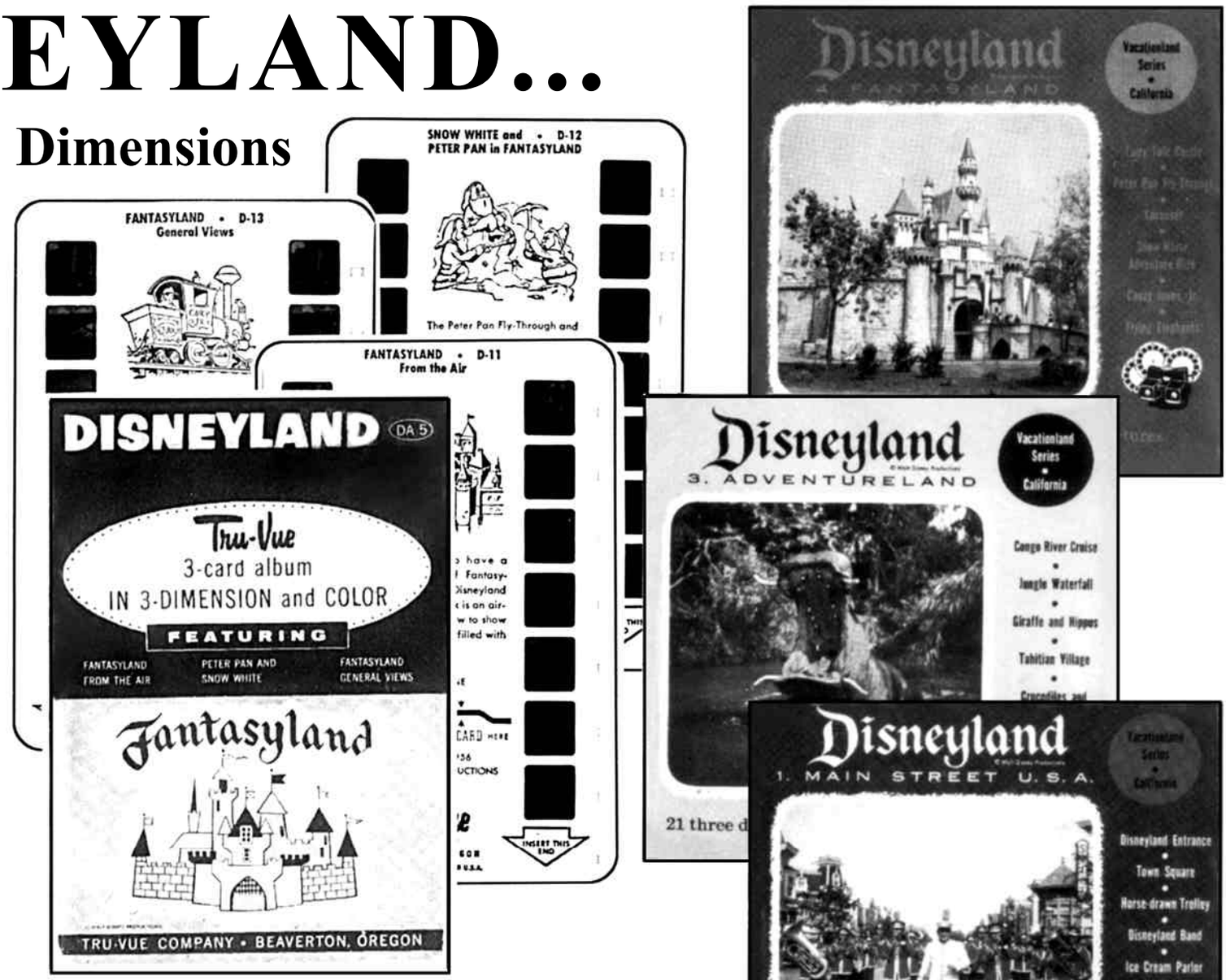
When Disneyland opened, the 1950s 3-D craze was in full swing all around the country. People were packing the theatres, watching films like *The House of Wax* and *The Creature From The Black Lagoon* through paper glasses ... one eye seeing a blue image, the other a red image. This method of converting two dimensional images into what seemed to be three dimensions was only partly successful. The serious 3-D photographer was taking his own 3-D images with a special double-lensed camera. Once the slides were placed in the proper viewer, he could peer at himself in three dimensions. This method was very effective because each eye was given a separate flat image, angled slightly, which is how a person's natural vision actually works. These two views, of the same object, are seen not only two-dimensionally (height and width) but in the third dimension ... DEPTH. This was the system used by most companies who manufactured travel filmstrips and slide cards of World's Fairs, amusement parks and other tourist attractions.

In 1955, the two most prominent companies were View-Master and Tru-Vue, and for some reason Tru-Vue was chosen to produce the very first Disneyland souvenir film cards. These can be difficult to find, and their once-vivid colors have invari-


MICKEY MOUSE CLUB CIRCUS • D-20
Circus Parade
MICKEY MOUSE CLUB CIRCUS • D-21
Under the Big Top
MICKEY MOUSE CLUB CIRCUS • D-22
Mouseketeers
The Mouseketeers and their friends have a day they'll never forget as they perform right along with real circus people in the great Mickey Mouse Club Circus at Disneyland.
INSERT CARD IN VIEWER TO THIS LINE
Tru-Vue
FILM CARD
INSERT IN VIEWER
INSERT THIS END
Disneyland
5. TOMORROWLAND
Vacationland Series • California
Moon Rocket
Futuristic Clock
Driving on the Autopia Freeway
Phantom Boat Ride
20,000 Leagues Under the Sea
21 three dimension VIEW-MASTER pictures
Mickey Mouse Club
CIRCUS
TRU-VUE COMPANY • BEAVERTON, OREGON

EYLAND...

Dimensions



ably turned red over the years. Today's collectors are tolerant of this, because of the unique nature of these vintage Park photographs. Here are images of Disneyland that pre-date anything in postcards or guidebooks ... Tomorrowland under construction, **Sleeping Beauty Castle** devoid of plantings and moat, and early versions of rides like the **Canal Boats of the World**. One 1955 Tru-Vue set provides complete coverage of one of Disneyland's earliest entertainments, the **Mickey Mouse Club Circus**. Ornate circus wagons, Professor Keller and his ferocious cats, and Annette ... all in three dimensions.

Tru-Vue's first generation Disneyland cards were available for only one year, because in 1956 the company was absorbed by the biggest producer of 3-D merchandise ... View-Master. Updated Tru-Vue cards remained for sale for a few years, however, and during this transition both View-Master reels and Tru-Vue cards were sold with the same sets of photographs. Tru-Vue's modest two-color packages were probably not missed once the beautiful View-Master "Vacationland Series" burst on the scene.

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The new packets were exciting, with color photos from Tomorrowland, Adventureland, Frontierland, Fantasyland and Main Street on the front of their envelopes ... and with three reels inside, each with 7 vivid, dimensional scenes of a very polished Disneyland.

These first View-Master packs (dated 1956) are a wonderful way to travel back to the original Park. Here is an early Disneyland, when the **Congo River Cruise** offered those first mechanical animals and the **Jungle Launches** departed from Adventureland's original two-story boathouse which once overlooked the river. Frontierland boasted stagecoach holdups, a covered wagon ride and a "Mississippi Paddle-Wheeler," while Fantasyland provided **Peter Pan**, **Snow White** and **Casey Jones, Jr.** as major enticements. This first Tomorrowland packet is noteworthy because, in addition to the "Moon Rocket" and the "Futuristic Clock," it included an entire reel dedicated to Disney's *20,000 Leagues Under The Sea Exhibit*.

This first Disneyland set was sold throughout America, as were the other travel reels produced by View-Master for their "Vacationland Series." It's not widely known that they also packaged this 1956 Disneyland series apparently for exclusive sale to visitors within the Park. Unlike the "Vacationland" packs, labeled "Disneyland" across the top, with each "land" numbered 1 (Main Street) through 5 (Tomorrowland) ... these special packets are labeled "Fantasyland," "Frontierland," etc. and have different cover photos in some cases. Only this series is labeled: "A souvenir

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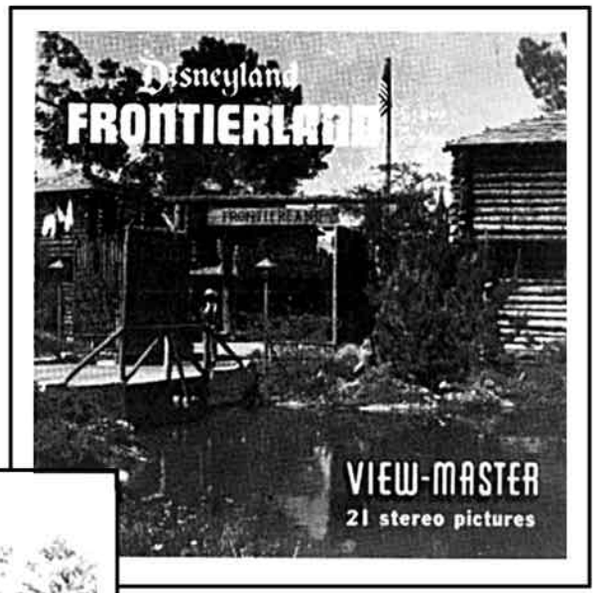
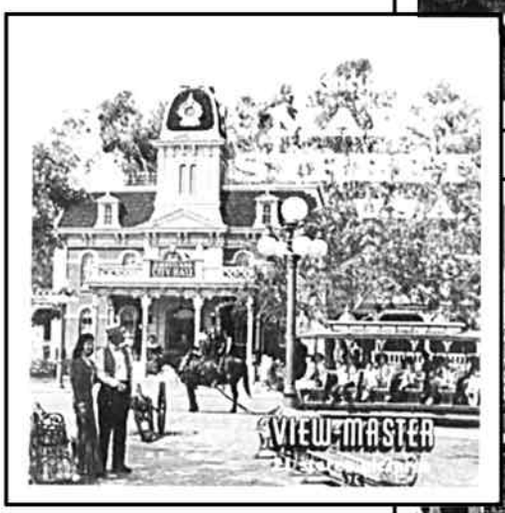
of your trip to Disneyland." Although these packs contain the same reels inside as the Vacationland set, their envelopes make them undoubtedly the most difficult of all the Disneyland sets to acquire.

The "Vacationland" set was redone a few years later, and this second appearance is dated "1956, 1959." The first 1956 set was numbered 851 through 855 on the backs, but the 1959 second editions were numbered A176 through A179 in the right front corners. View-Master maintained the serial numbers of their Disneyland sets unchanged for the next thirty years. These second packets had the same exterior style, and most retained the same cover photos. A dramatic (and now high priced) exception to this was the second Tomorrowland pack. Here was Disneyland's brand new "Big Red" **Monorail** popping out of the packet as it swept around the **Matterhorn** ... possibly the closest View-Master ever got to achieving 3-D on the outside of their package. The inspiration for this new set was the vast '59 Park expansion with the **Matterhorn**, **Motorboats**, and **Submarine Voyage**. This set was the first to include the 1957 **Monsanto House of the Future**.





In this second group of reels, View-Master begins the practice of updating and replacing photographs within the reels themselves. For various reasons (better composition, changing appearances at the Park, a new ride to be emphasized) one or more frames out of seven may be different. Serious View-Master collectors have discovered that sometimes packs may look the same, but it's best to be cautious until the reels are taken home and proven to be truly duplicate through direct comparison.

In 1962 a set of Disneyland packs emerged with their appearance greatly changed. Full frame color photographs, and superimposed white lettering dressed these attractive envelopes. They were only produced in this format for two years, and this group of packets can be especially hard to complete. By 1964 they were replaced by what some call the "parchment packs," because of their label in the upper right corner. With this set, View-Master (owned at this point by Sawyer's Inc.) began a practice of re-issuing popular packs with internal changes, and indicating these printings with a letter designation. A close look at the bottom right corner of these "parchment packs" will reveal a tiny capital A, B, or C, etc. and this seems to correspond to changes (as described above) in one or more frames on

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reels inside. All of the first "parchment packs" are marked "A" on the corner (and this is a good way to put your packs in order from 1964 and up) but this does not indicate a "first edition" pack. The Tomorrowland "parchment" pack marked with a "C," for example, is at least the sixth one produced by View-Master ...

With this series of stereo view packets, View-Master went into high gear in revising their selection of photographs on the reels. The Fantasyland "parchment" pack lettered with a "B," for example, has a total of 9 new pictures (4 of them of the refurbished **Snow White** dark ride) when compared to the reels in pack "A." The "B" pack from Frontierland has 15 (out of 21) new 3-D photographs. In most cases the company re-shot the ride or scene from almost the same perspective, but with better lighting, or from a closer viewpoint. Disneyland saw many new additions in the '60s and new rides like the **Flying Saucers**, the **Rainbow Caverns Mine Train** and the **Douglas Rocket to the Moon** kept View-Master busy producing reels that were current.

In the late sixties, with the opening of New Orleans Square, the series (now produced by GAF) acquired a new "land" and a new look. Packet exteriors featured a large photo from Fantasyland,Adventureland, etc., but also had a small picture in the upper left of some new ride to be emphasized. This series introduced Disneyland's "New Tomorrowland" with the amazing **Adventure Thru Inner Space** and the **Carousel of Progress**. GAF also altered the appearance of their View-Master packets slightly, calling them "The Wonderful World of Disneyland." For the first time, new attractions like the **Haunted Mansion**, **America Sings**,

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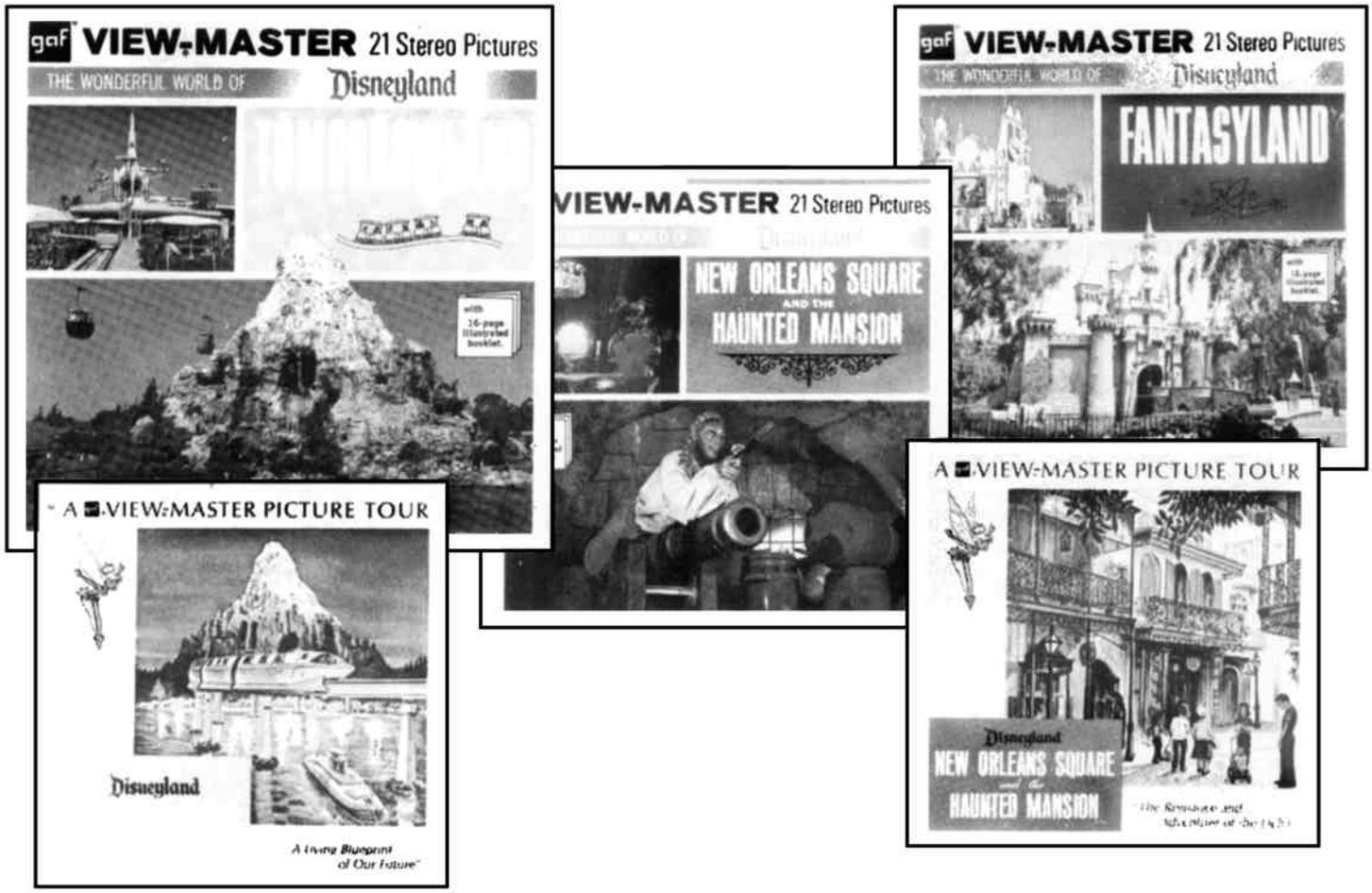
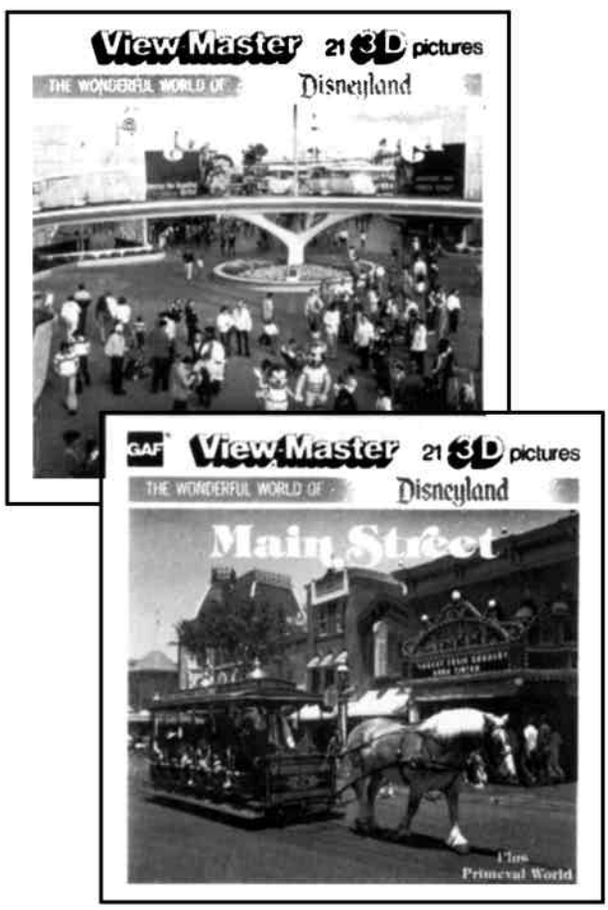

gaf VIEW-MASTER 21 Stereo Pictures
THE WONDERFUL WORLD OF Disneyland
VIEW-MASTER 21 Stereo Pictures
NEW ORLEANS SQUARE AND THE HAUNTED MANSION
gaf VIEW-MASTER 21 Stereo Pictures
THE WONDERFUL WORLD OF Disneyland
FANTASYLAND
A VIEW-MASTER PICTURE TOUR
Disneyland
A Living Blueprint of Our Future
A VIEW-MASTER PICTURE TOUR
Disneyland
NEW ORLEANS SQUARE AND THE HAUNTED MANSION


View-Master 21 3D pictures
THE WONDERFUL WORLD OF Disneyland
GAF View-Master 21 3D pictures
THE WONDERFUL WORLD OF Disneyland
Main Street
The Primeval World

Mission to Mars and **Space Mountain** were presented to us in 3-D. GAF continued the tiny lettering system, and brought out the series in several later versions. During the mid-70s, the packs included small attractive booklets inside, some with excellent miniature illustrations of the **Haunted Mansion**, **Primeval World**, and other attractions.

During the mid 1980s, View-Master discontinued the practice of offering their reels in envelope packets, choosing to mount the reels in "blister packs" instead. It is still possible to purchase current versions of the View-Master Disneyland series, but they have neither booklets nor colorful paper envelopes, and are beyond the scope of this article.

Disneyland enthusiasts (ourselves included) tend to forget these small but important wonders once they're put away. We often display and enjoy other items from the Park. Our toys and paper collectibles, magazines and posters see the light of day while our View-Master viewers gather dust. Two-dimensional snapshots may have great detail and vivid colors. Movies and video add motion and perhaps sound ... but none of these give the substance and weight to the scenes like the 3-D View-Master images. The **Astro Jets** seem to fly right out of the picture ... the Rivers of America become rippling Jello. As we peer into the backlit viewer it's hard to believe that many of these scenes no longer exist at the Park.They must ... there they are, bright and colorful and seemingly within reach. So let's drop in a reel, face the brightest light in the room, pull down the lever and gaze at this timeless Disneyland, preserved in stereo vision.

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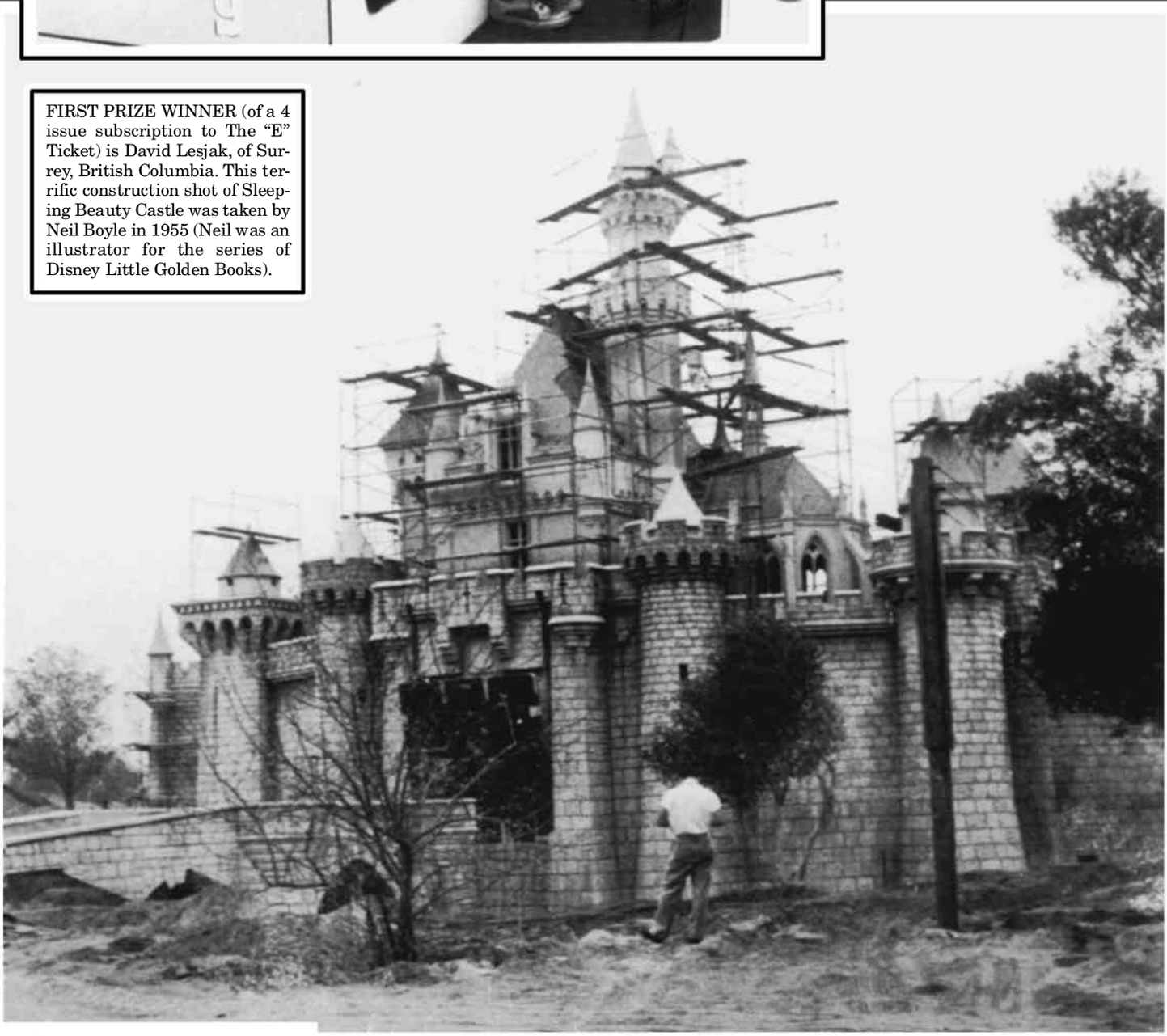
LOST PHOTO CONTEST

RUNNER-UP WINNER (of The "E"Ticket "back issue pak") is Bradley Cooper of Santa Monica, CA.That's Brad's brother smiling from the cab of the Global Van Lines old-time van, while Brad stares straight ahead in rapt amazement.

FIRST PRIZE WINNER (of a 4 issue subscription to The "E" Ticket) is David Lesjak, of Surrey, British Columbia. This terrific construction shot of Sleeping Beauty Castle was taken by Neil Boyle in 1955 (Neil was an illustrator for the series of Disney Little Golden Books).



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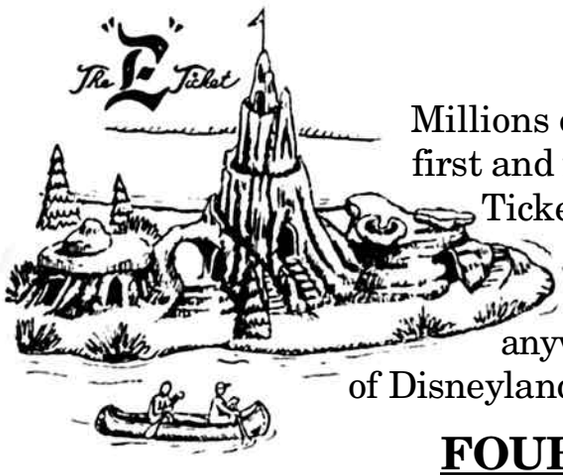

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1991 Annual - Disneyland's 20,000 LEAGUES EXHIBIT, super-fan Tom Scherman, Skull Rock, Ride Tickets, and the Mine Train at Knott's.

Issue # 6 - Disneyland's JUNGLE RIVER CRUISE, the last days of Pacific Ocean Park and rare collectibles.

Issue # 7 - Marc Davis, one of Walt's "9 old men" is interviewed. Also the Dark Ride Vault and CAVES OF TOM SAWYER ISLAND.

Issue # 8 - Disney veteran Bob Gurr and Tomorrowland's popular FLYING SAUCER RIDE with a map. Also Corriganville.

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Issue # 13 - An interview with Ken Anderson, early Haunted Mansion concepts and the original SNOW WHITE DARK RIDE.

Issue # 14 - Disneyland designer Harper Goff, Main Street U.S.A. plus the ADVENTURE THRU INNER SPACE with a map.

Mail your order and a check to:
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Walt Disney is clearly happy with his new theme park, Disneyland, in this photo taken at Frontierland Landing in October of 1955. With him is Wally Boag in his gunfighter outfit. Wally describes events like this in an interview found in this issue.